

THE

# CONNOISSEUR

A MAGAZINE FOR COLLECTORS





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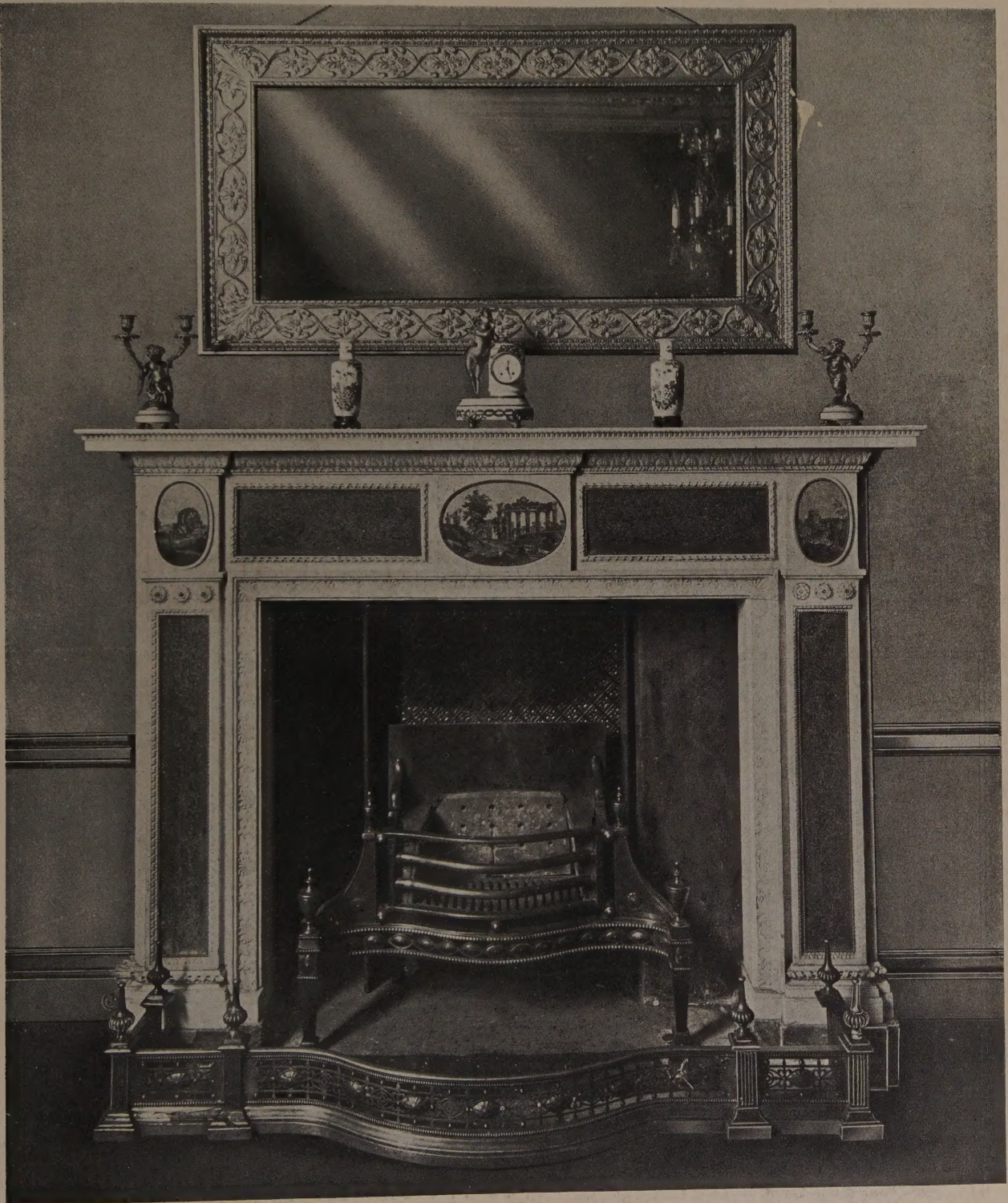


The variety and extent of the collection can only be appreciated by inspection—it also embraces many beautiful Antique Objects and other more strictly curious in very various substances—Precious and Base Metals, Stone, Ivory, Porcelain, Pottery, Leather, Horn, Treen, &c., &c.



*The Connoisseur*

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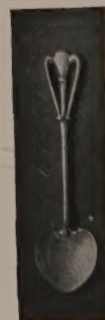
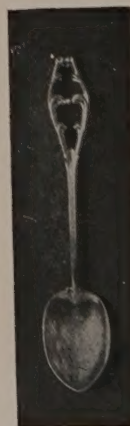


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The X shape Folding Table.



Charles II. type, with early scroll feet.



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Very rare Table, with double gates each side. Probably unique.



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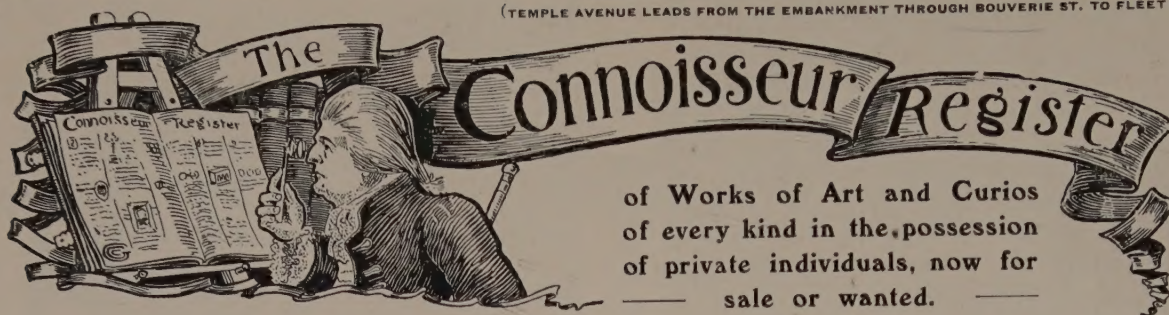
condition. The Gate Tables illustrated here have been selected from a stock approaching 150. The prices are extremely moderate, most of the above examples being under £4 10s. in price, including a written guarantee of genuineness.

Catalogues of the Collection, with abundant illustrations, will be sent on application.

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## F. W. PHILLIPS, THE MANOR HOUSE, HITCHIN





of Works of Art and Curios  
of every kind in the possession  
of private individuals, now for  
sale or wanted.

*Collectors and Dealers should carefully read these Advertisements.*

The Register Columns will be found of great assistance in bringing Readers of The Connoisseur Magazine into direct communication with private individuals desirous of buying or selling works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid

and sent in by the 14th of every month; special terms for illustrated announcements from the Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

**SPECIAL NOTICE.**—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

**Wanted by Private Collector.**—Fine old Chippendale Furniture, in original condition; Old Engravings and Colour-Prints, and very old Scrap Books. High prices given. [No. R3,730]

Collector has old Japanese Prints for sale. Bargain. [No. R3,731]

**Historic Relics.**—Cartoon (Water-Colour, 8 ft. by 5 ft.), by Herbert Bone, 1884, "Much Ado About Nothing," The Altar Scene, designed for the Royal Tapestry Works at Windsor, and purchased by the late Queen Victoria for £500; framed in oak. Set of two China urn-shaped Vases and Boat-shaped Centrepieces, Empire style, mounted in gilt metal; Gros-Bleu ground, richly gilt, with Napoleonic wreaths, crown, and monogram, and having hand-painted panels (by Guillon) of Napoleon, etc. Photos. and particulars. [No. R3,733]

**For Sale.**—Some Lovely Pieces of Glass from Tyre, Syria; also Miniatures. [No. R3,734]

**For Sale.**—Oil Painting, faithful copy of "The Entombment," by Francia. Canvas, 72 in. by 38 in. Moderate price. Seen by appointment, and compared with original. [No. R3,735]

*Continued on Page XVI.*

**Swansea and Nantgarw China** wanted, also Cambrian Ware and Dillwyn's Etruscan Ware, marked pieces. ALEX. DUNCAN, Glenholme, Penarth.

**WANTED.**—A few Fine Old English Engravings, and pieces of Chippendale and Oak Furniture in original condition. Very high prices given for fine examples. Write particulars J. M. C., WILLING'S ADVERTISING OFFICES, 73, KNIGHTSBRIDGE, LONDON, S.W.

**ANTIQUES.**—A clever SALESMAN and BUYER seeks situation; ten years' experience.—Box 1,038, c/o The Connoisseur Magazine, 95, Temple Chambers, E.C.

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Advertiser, Managing Antique Establishment, desires change, home or abroad. Expert: Furniture, China, Pottery, Old Sheffield Plate. Smart Salesman.—Box 1040, Connoisseur Magazine, 95, Temple Chambers, E.C.

**WANTED** OLD JACOBEE OAK and WALNUT WILLIAM and MARY FURNITURE. Also OLD NEEDLEWORK (Petit-point) SEATS and BACKS, and pieces of verdure TAPESTRY.

Only genuine examples in their original state, quite untouched, required, and good prices will be paid. Send particulars and photographs (which will be returned at once if no purchase is effected) to Box 1036, c/o THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, E.C.

**Old Tapestry Panels**, a pair about 12 ft. by 12 ft. Classical figure subjects, rich borders; also Aubusson Carpets, Curtains.—M. W. EDGLEY, Cadogan House, 162a, Sloane Street (20 doors from Sloane Square).

## FOR SALE



This finely carved Limewood Mantelpiece, after design by William Kent. Height, 5 ft. 8 ins.; length, 7 ft.; opening, 3 ft. 8 ins. by 4 ft. 2 ins. across. Can be seen at

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# THE CONNOISSEUR MAGAZINE

(Edited by J. T. HERBERT BAILY).

Editorial and Advertisement Offices: 95, Temple Chambers, Temple Avenue, E.C.

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[SILVER PENNY OF HAROLD II. (SLAIN AT HASTINGS, 1066)]



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February, 1910. - No. cii.

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# **FIRE**

## **Valuations for Insurance**

### **HAMPTON & SONS**

claim to have brought the necessity of these valuations before the public, the direct result of acting as Assessors against the Insurance Companies in connection with many of the largest fires that have occurred during recent years at private houses in town and country. They have valued furniture, works of art, and pictures to the extent of nearly

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### **HAMPTON & SONS**

Fire Assessors, Auctioneers, and Estate Agents,  
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## **SALE BY AUCTION.**

On TUESDAY, March 8th, and three following days.

### **NORWICH.**

By order of the Exors. of I. B. COAKS, ESQ., deceased.

**FINE OLD SILVER** in coffee pots, teapots, chocolate pot, teasetts, hot water jugs, flagons, tankards, beakers, posset cups, muffineers, castors, Warwick stand, salt cellars, entree dishes, sauce boats, soup tureen, bread baskets, bowls, waiters, salvers, candlesticks, hinds' foot spoons, Norwich spoon, Exeter spoon, rat-tail table silver, also modern cups, table silver, silver-handled knives, etc.

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**PICTURES AND DRAWINGS**, including well-known authenticated examples of the Norwich School, by G. Vincent, J. Stark, J. S. Cotman, J. Stannard, A. Stannard, F. Sandys, Herbert, and others.

**OLD CHINA**, including Chelsea and Bow groups and figures, examples of Dr. Wall's Worcester, soft paste Lowestoft, Rockingham, Wedgwood, Copeland, Salopian, Dresden, Vienna, Chinese, Japanese, Battersea, and Limoges Enamel.

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#### **MESSRS. SPELMAN**

Will sell by Auction on the premises, FERN HILL, THORPE HAMLET, NORWICH, on Tuesday, March 8th, 1910, and three following days, the entire contents of the late Residence of I. B. Coaks, Esq., deceased, by order of the Executors.

Catalogues may be had shortly of the Auctioneers, Bank Plain, Norwich, and Hall Plain, Great Yarmouth.



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*The Connoisseur*  
**SEASON, 1910.**

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If you have any of his paintings and are willing to loan them, we shall be pleased to call and see you in respect thereto.

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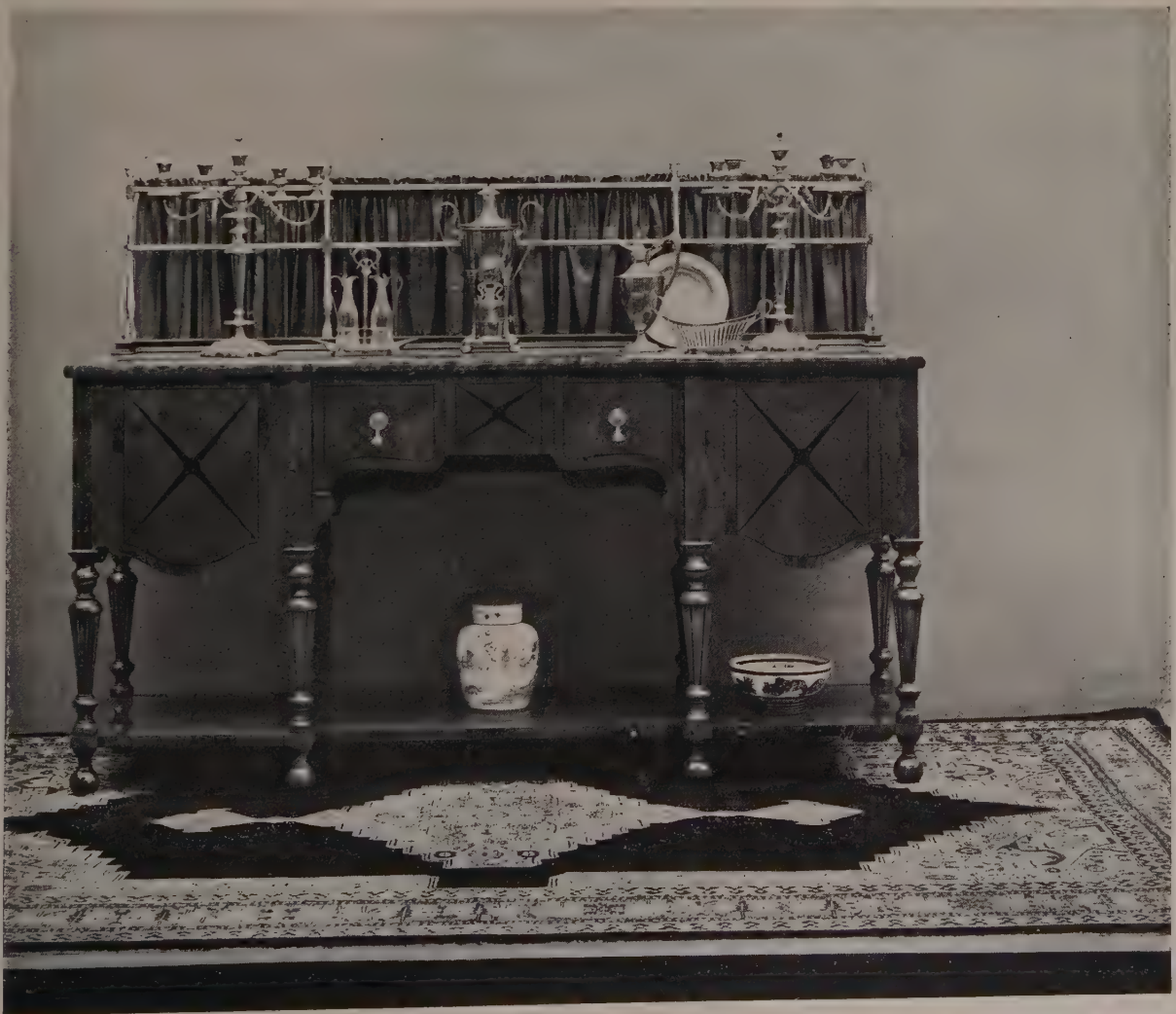


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belonging to the

ESTATE of the DECEASED MASON-MASTER I. W. FROHNE,

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The Articles on View from Sunday, January 30th, until Saturday, February 5th, 1910, from 10 till 4, and on Sunday, February 6th, 1910, from 10 till 2.

Illustrated Sale Catalogues to be had at the office of the undersigned, and of Mr. RICH. WILSTRUP, Dealer in Works of Art (late Aug. With), 34, Vimmelskaflet.

Commission orders should be given to Mr. RICH. WILSTRUP, above named.

**P. E. SPORON,**

Copenhagen,  
January, 1910.

Solicitor at the Court of Appeal,  
24, Norregade, Copenhagen.

February, 1910.—No. cii.

## WATCOMBE HALL, TORQUAY.

**I**MPORTANT SALE of choice and valuable **ANTIQU** and **MODERN FURNITURE**, Boule and Vernis-Martin Cabinets, Louis XV. Commodes and Tables, fine set of 16 Chippendale Chairs, Cromwellian Carved Oak Chair, beautifully Inlaid Tables, a very costly Bedroom Suite in Louis XV. style, valuable Oil Paintings by Charles Baxter, Thomas Jones Barker, John Opie, Frank Paton, Wheatley, R.A., &c.; set of Meissonier Etchings, Decorative China, and miscellaneous effects; also Carriages, Harness, Greenhouse, Plants, &c., &c.

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.. .. 70 .. .. .	9 8 6	5 19 6	7 8 6	6 6 0	11 14 6
.. .. 101 .. .. .	16 2 6	9 17 6	12 8 6	10 9 6	20 1 6
Breakfast .. 51 .. .. .	4 10 6	2 6 6	2 18 6	2 10 6	6 8 6
Tea .. 40 .. .. .	2 11 6	1 6 6	1 13 6	1 7 6	3 15 6
Dessert .. 12 plates, 6 Compotiers ..	2 0 6	1 3 6	1 10 0	1 6 6	2 12 6
After Dinner Coffees, 12 Cups and Saucers ..	1 2 6	0 10 0	0 13 6	0 11 6	1 13 0

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## THE CONNOISSEUR REGISTER

Continued from Page IV.

**"Cries of London."**—Engraved Appleton, published Graves. Coloured set. Cash offers required. [No. R3,736]  
**For Sale.**—Marble Bust and Wax Profile, by R. C. Lucas. Part exchange Old China Figures. [No. R3,737]  
**Old China.**—For Sale, privately, near Surbiton. Marked Worcester, Bristol, Pinxton-Derby, Nankin. [No. R3,738]  
**Antiques.**—Young Man, aged 19, good experience, desires situation in London or Provincial establishment. Small salary. [No. R3,739]  
**For Disposal.**—Queen Anne Bureau; George I. Grandfather Clock, 1720; George II. ditto, 1730. [No. R3,740]  
**For Sale.**—Opal containing history from Pre-historic Times; Archaic—Indian, Egyptian, unique. Only large offers considered. [No. R3,741]  
**Collector Wants to Exchange French Naval Prints for English Naval Prints,** by Dutton, Moses Brierly. [No. R3,742]  
**For Sale.**—Pair Oak Sanctuary Chairs, 15th century, carved religious subjects. Full particulars and photos. [No. R3,743]  
**For Sale.**—Frankenthal China Groups of Figures. [No. R3,744]  
**For Sale.**—Pair fine Lowestoft Nautilus Sauceboats and Stands. Bought 1873. Lee's collection. Perfect condition. [No. R3,745]  
**Beautiful Specimen Old Rockingham China.**—Cottage Pastille-Burner. £1 15s. [No. R3,746]  
**Set of 12 Genuine Old French hand-coloured Steel Engravings.**—Portraits. What offers? [No. R3,746a]  
**Engraving.**—"Lady Hamilton as a Bacchante," by Appleton, after Romney. Signed proof, plain. £30. [No. R3,747]  
**Miniature.**—"Madame Recamier," by Vallée. £7. [No. R3,747a]  
**Genuine Rare Old Spode China Tea and Coffee Service,** 39 pieces, richly decorated; early 19th century. Perfect condition. Photos. [No. R3,748]

**George II. Silver Cream Jug.**—For sale. [No. R3,749]  
**For Sale.**—Fine Mezzotint and Line Engravings, Etchings, Portraits, Arundels, etc.—Examples of Dürer, Rembrandt, Schöngauer, Leyden, etc. **Original Sportings** by Alken, Herring, etc. **Oil Paintings** by Jan Fyt, Hondcoeter, Brauwer, Müller, Stubbs, E. Long, Morland, W. Hunt, R. Wilson, R.A., etc., etc. [No. R3,750]  
**Sideboard.**—Sheraton Inlaid Serpentine Front, 6 ft., £40. **Supper Set, Wedgwood China,** Mahogany Tray, £10. [No. R3,751]  
**Fine Old Indian Carved Casket & Stand,** shown Great Exhibition, 1851. Fine condition. Photos. sent. [No. R3,752]  
**For Sale.**—Victoria Cross, Bronze Coronation Medal, and Silver Bar War Medal, with 4 Bars. [No. R3,753]  
**For Sale.**—Decorative Old English China, about 30 specimens, Vases, Plates, etc. Also fine lot Oriental Tea Ware, coloured enamel decoration, figure subjects. [No. R3,754]  
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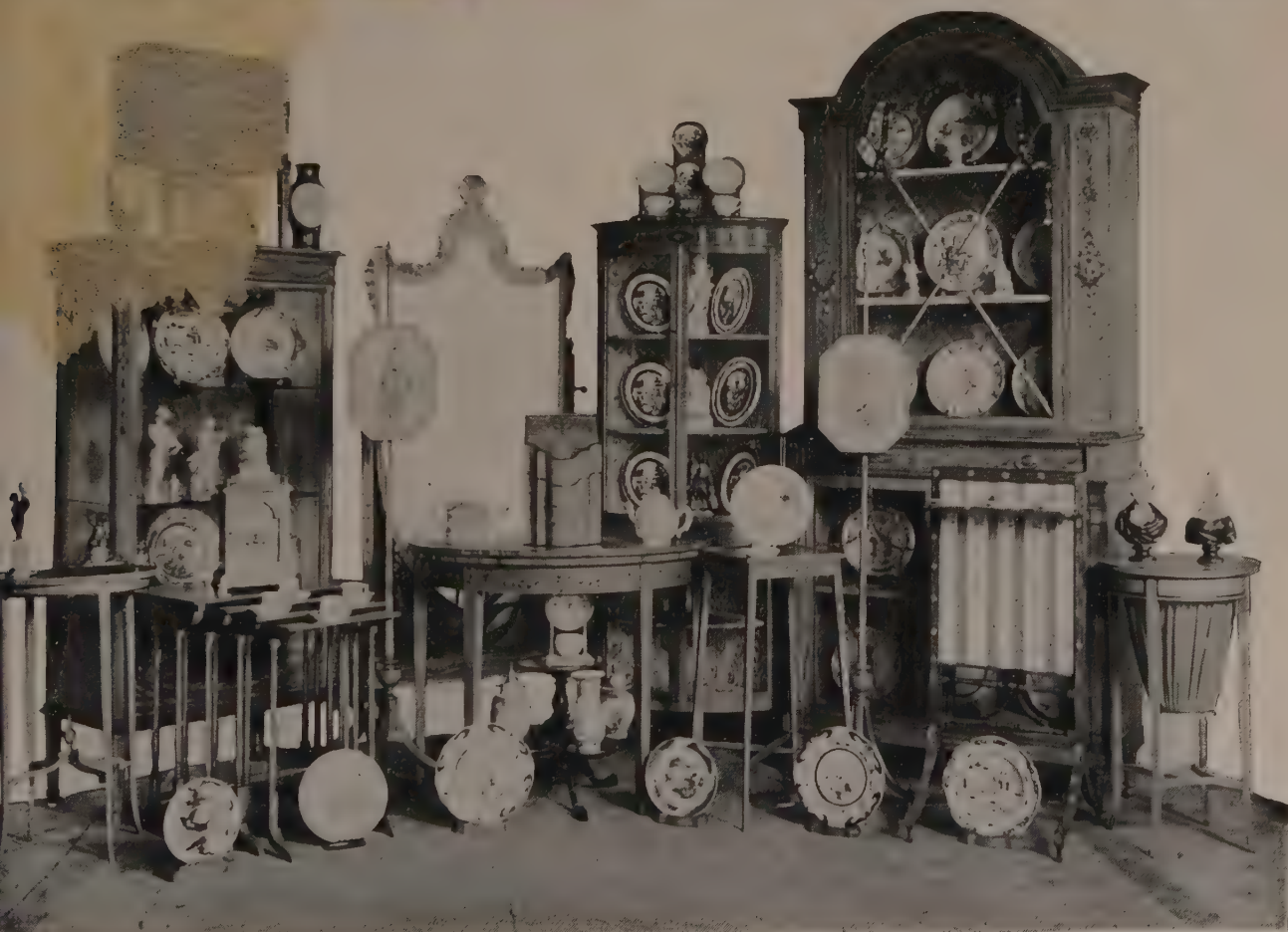
*The Connoisseur*

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# **GREAT SALE OF Superior Furniture**

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The above illustration shows a few examples of Decorative Satinwood Furniture and Bric-a-Brac of which are being offered at greatly reduced prices which will be found in the Sale Catalogue, post free on application.

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February, 1920.—No. cii.



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# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



## Special Notice

**R**EADERS of *The Connoisseur Magazine* who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

## Answers to Correspondents Heraldic Department

**MAVERICK.**—Wanted the English ancestry of Elias Maverick, who had settled in Charlestown by 1630. He married Anne Harris, and they had issue James, John, Abigail, Elizabeth, Sarah, Elias, Peter, Mary, Ruth, Paul, and Rebecca.

**BUY.**—John Buy the elder, of Reading, Berkshire, Mealman, by his will dated 4 July, 1707, devised all and every his lands, tenements, and hereditaments in the province of Pennsylvania

in America unto his two sons, John Buy and William Buy. Testator gave to his wife Mary £200 he had promised her, and a further £200. The house in London Street, Reading, to his son John, but subject to an annuity of £10 per annum to his wife Mary. To his son John a legacy of £150. To his son William £100, and did further give to him all his messuages in Scivyer Street, Reading. To his two sons all such moneys as shall be owing unto him from his brother Robert Buy. He constitutes his wife Mary and two sons, John and William, to be executors.

He desires his loving friends John Reason and Daniel Bullock to be overseers. Proved in the P.C.C. 18 August, 1713. Registered 184 Leeds.

**GAMBEL.**—The meaning of this surname is said to be old, aged. It occurs as Gamel both in *Domesday* and in the *Hundred Rolls*.

**CHETWOOD.**—The pedigree of Chetwood, of Hockliffe, was recorded at the Heralds' Visitation of Bedfordshire in 1582. The arms are Quarterly silver and red, four crosses patée counterchanged, crest, a demy manticher or mantiger saliant silver out of a crescent red.

**WHINYATES.**—Charles Whinyates of Chellaston and Peterborough was son of Charles Whinyates. He was baptised at S. John's, Peterborough, 10 Feby. 1690-1. Cornet in Temple's Dragoons, 5 Dec. 1711; Lieutenant in the Coldstream Guards, 11 Jan'y. 1714-15. Appointed Richmond Herald, 3 Nov. 9 George I., which Office he resigned 4 Oct. 1738. He married Amy, third daughter of Thomas Parker, of Boringdon, Abbotsleigh, Devon. She was buried 14 Sept. 1739, in S. Margaret's, Westminster.

**WITTON.**—The parentage is desired of Oliver Witton, of Skipton in Craven, who is said by Dugdale to have died in 1502.

**JONES.**—This abstract of the will of John Jones of Philadelphia, in the province of Pennsylvania, Merchant, may serve as a clue to his origin. He leaves his estate in Great Britain, Wales or Pennsylvania to pay his debts. The residue to his wife Joan Jones and to be executrix. Friends John Lloyd of Ragat & Robert Price of Cefn reeg to have power to sell his estate in Wales. Dated 4 July 1721. Jno Calwalader, Edward Roberts, Pet Evans. 17 Jan'y 1722-3 Affirmation of John Cadwalader and Edward Roberts at Philadelphia as Quakers. Proved in the P.C.C. 11 Dec 1723 by Joane the Relic and executrix. Registered 260 Richmond.

**GOTHERIDGE.**—The information desired might be obtained by a search in the wills at Gloucester and the P.C.C. at Somerset House.





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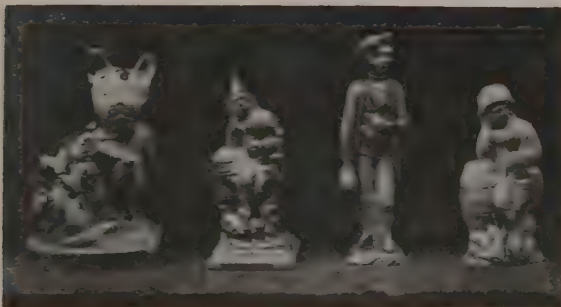
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February, 1910.—No. cii.

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*All Photographs to be received at the London Office of "The Connoisseur" by March 31st, 1910.*

## Rules of The Connoisseur Photographic Competition.

- 1.—All purchasers of THE CONNOISSEUR are eligible to compete.
- 2.—Objects photographed must be genuine authenticated examples, and proof of genuineness must be produced if required. Choice of example and quality of photograph will be the features considered by the judges.
- 3.—Photographs submitted for competition must be legibly signed with pseudonym only, **and must be accompanied by the Coupon given below, duly filled in and signed.** Such coupon must be enclosed in a sealed envelope, on the outside of which is written only the pseudonym of the competitor. This envelope will not be opened until after the awards have been made.
- 4.—The Proprietors of THE CONNOISSEUR reserve to themselves the right of withholding all or any of the prizes if the rules of the Competition have not been complied with, or if in the opinion of the judges the photographs are of insufficient merit. They also reserve to themselves the right to reproduce in THE CONNOISSEUR, or any Extra Number of it, at such a time as they think fit, any of the photographs submitted for a fee of 2/6 for each photograph. Subject to this, the copyright in such photographs belongs to the competitors sending them, and they are free to dispose of them as they like.
- 5.—All photographs, **including those to which prizes have been awarded** (unless otherwise stated), will be returned to competitors at their own risk as soon as possible after publication of the awards, provided sufficient stamps are sent in the envelope containing the coupon to cover postage or carriage and packing—the minimum in all cases being sixpence. Competitors resident abroad should send Postage Coupons, but stamps will be accepted.
- 6.—All photographs must be claimed within one month after the publication of the awards (except those sent from remote countries, for which a period of four months will be allowed), failing which they may be disposed of as the Proprietors of THE CONNOISSEUR think fit. They will under no circumstances hold themselves responsible for the loss or damage of any photographs, in whatever way such loss or damage may arise.
- 7.—All photographs must be sent in packed flat.
- 8.—Photographs and correspondence thereon to be addressed **The Connoisseur, 95, Temple Chambers, Temple Avenue, London, E.C.,** and marked "Prize Competitions," with the number of the Competition on the outside of the package or letter referring to it.
- 9.—An infringement of any of the above Rules will disqualify a Competitor, and the decision of the Editor shall be final on all questions arising thereunder.

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February, 1910.—No. cii.

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RARE MUSEUM OBJECTS.







MADAME JANE KELLEWAY AS "DIANA"

BY SIR PETER LELY

(*Hampton Court*)





## Part II. By Lady Victoria Manners

WE have till now confined our attention to Lady Wantage's Dutch pictures at Carlton Gardens; but we must now turn to the many interesting examples of the French, Italian, and English Schools, of which there are several masterpieces.

Hanging in the library is the delightful small picture on copper, entitled *Fête Champêtre*, attributed to Watteau, but more probably by Lancret, to whose style it bears much resemblance. The figures, eighteen in number, are grouped in a garden, round a pool, adorned with statues and marble fountains; beautiful trees in the background make up a scene of almost fairy-like charm and grace. Jean B. Greuze is represented by two pictures. *Heloise*,

or *Meditation*, depicts a young girl—half length, life size, with auburn hair, gazing upward; while the other example, *Girl feeding a Young Bird*, is by some critics attributed to François Boucher, as there is a picture

by that artist, identical in subject, though differing somewhat in the features and "pose" of the child's head (which is raised and looking outward instead of downward) and in some minor details of dress and accessories. This picture has been engraved and is mentioned by Baron Roger Portalis in the *Gazette des Beaux Arts* (Juillet, 1901) as follows: "Que cette petite Alexandrine Le Normand D'Etoiles élevée avec tant de sollicitude par Madame de Pompadour, donnant la becquée à son



GUIDO RENI

A SIBYL

30 IN. BY 25 IN.

oiseau, est donc plaisante. Jamais le grand peintre n'a rien fait de plus nacré, de plus argentine, de plus naïf. Passé à la vente Mühlbacher, où il eut un grand succès, ce morceau délicat appartient maintenant à M. Deutsch de la Meuse.

There are several pictures by masters of the Bolognese School. Guido Reni shows to advantage in his canvas entitled *A Sibyl*. We can, however,

right a wooded hill slopes down to the sea below. This picture has an interesting history. It was brought to England by W. Buchanan, who purchased it from a Milanese dealer, who obtained it direct from the Caprara family at Bologna, where it had formed the altar-piece in the Private Chapel of the Caprara Palace; with it was an affidavit written by M. Caprara identifying the picture. The portrait of *The Painter's*



SALVATOR ROSA

LANDSCAPE, WITH TOBIAS AND THE ANGEL

28½ IN. BY 39¼ IN.

discern but little of the mystic attributes of the prophetess and seer in this portrait of a handsome young Italian woman, dressed in white and wearing a turban head-dress. Domenichino's two pictures, *The Ascension of the Magdalen* and *Portrait of the Artist's Wife*, are both fine examples of this painter's work. The former picture is specially interesting, and is a good representation of this subject, so much beloved by Italian painters, though perhaps the colouring is a little over-brilliant and wanting in harmony. St. Mary Magdalen is soaring up to heaven supported by cherubs—there is an aureole round her head; she is clad in a green dress with a red scarf and yellow drapery. Two angels below hold the scourge and hair-cloth of the penitent and the alabaster box. Above are three cherubs' heads in the sky, and to the

*Wife* is interesting: it represents Marsibilia Barbetti, who, as a beautiful girl of seventeen, married Domenichino, then thirty-eight. She is depicted here as a handsome lady—half length, life size, with the dark eyes of the South, and clad in a rich dress of green, ornamented with jewelled trimming at the neck and shoulders.

A charming *Landscape, with Tobias and the Angel*, is from the brush of Salvator Rosa. The artist has chosen the moment when the angel awaits Tobias on a rock, who, carrying a large fish and preceded by his dog, advances from the water's edge. The figure of the angel is specially attractive, and the beautiful landscape is most characteristic of Salvator's work, who excelled in painting biblical subjects amid lovely wooded landscapes and rocky glens.





THOMAS GAINSBOROUGH, R.A.  
94 IN. BY 60 IN.

PORTRAIT OF LADY EARDLEY AND HER DAUGHTER, MARIA MARION

The Spanish School is represented by two pictures by Murillo—the splendid *Virgin and Child* and a small *Holy Family*. The *Virgin and Child* formed the altar-piece of the chapel in the palace of the Marquis de Santiago at Madrid, “and was considered the finest of the smaller pictures by the master in the Spanish capital.” The Virgin, with an expression of rapt tenderness upon her face, is holding the Infant Saviour upon her lap. She wears a robe of the reddish-brown hue that Murillo was specially fond of, the under-sleeves are of white, and some dark blue drapery is thrown over the knees. Murillo in this picture seems to have fully realised the vision of—

“... The Mother with her Child  
Whose tender winning arts  
Have to his little arms beguiled  
So many wounded hearts!”

Matthew Arnold.

And if we miss,

both in the expression of the Virgin and the Infant Saviour, the haunting wistfulness and foreboding of a Bellini or Botticelli, yet the “glad human joy” of the Divine Babe and His Mother has never found a better or more poetic rendering.

It is of interest to know that this picture,\* together

with two other important works by Murillo—the great picture of the *Meeting of Jacob and Laban* (now at Grosvenor House) and the *Virgin and St. Joseph conducting the Infant Saviour*—were all acquired and brought to England in 1809 by Mr. Buchanan’s agent,

Augustus Wallis, from the palace of the Marquis de Santiago at Madrid. The present picture was purchased by Lord Berwick for £2,500.

Most of Lady Wantage’s pictures of the English School are at Lockinge; but there are a few examples of great beauty and merit at Carlton Gardens. Kneller’s portrait of *Alexander Pope* is of great interest. Here we have a representation of the poet standing by a table holding in his right hand a manuscript copy of the *Iliad*; he is wearing a loose brown coat fastened at



DOMENICHINO

ASCENSION OF THE MAGDALEN

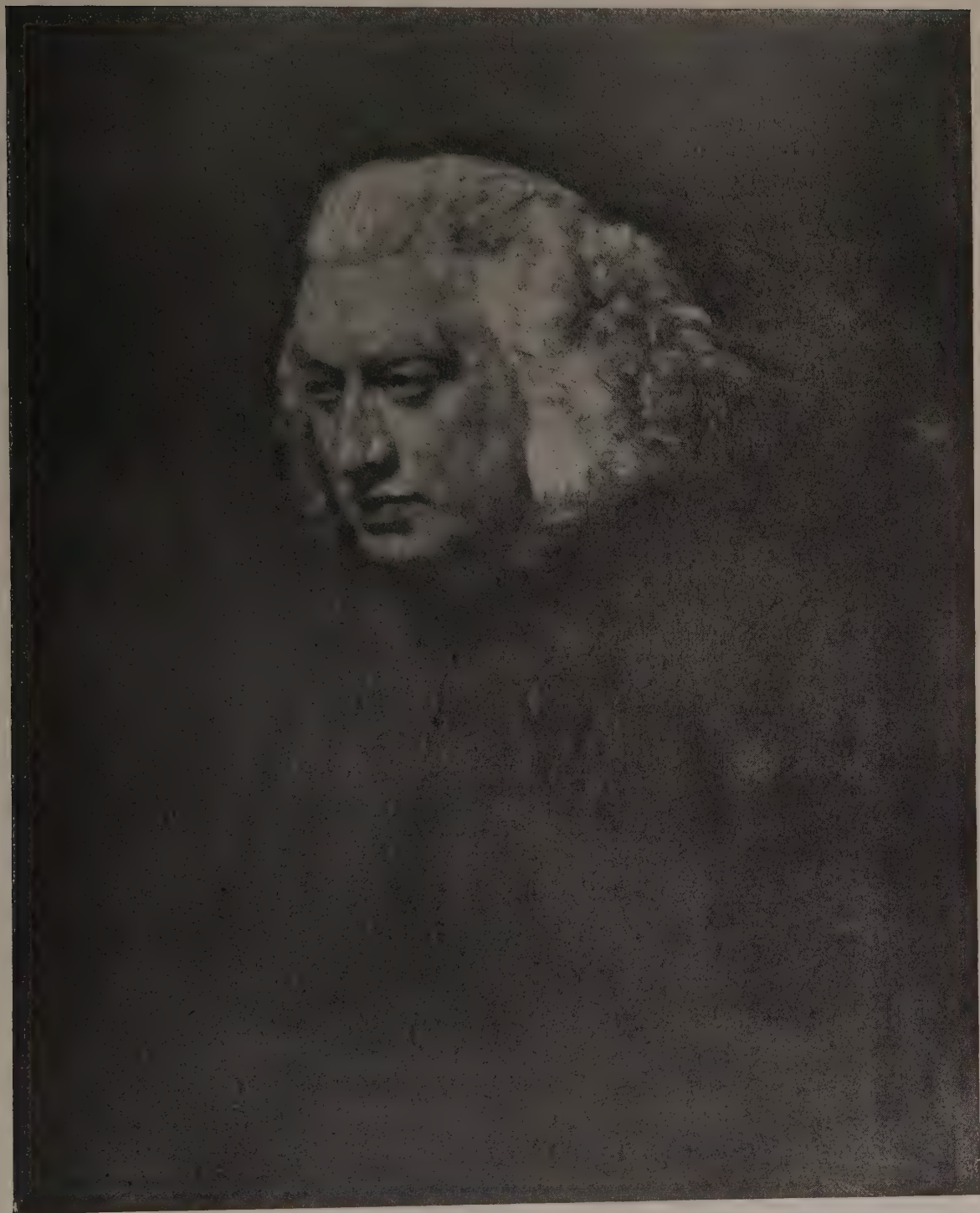
54 IN. BY 37½ IN.

the waist, with a white shirt and narrow collar, and on his head a close-fitting blue cap; the expression of the face is very characteristic. Thomas Hudson is represented by an excellent portrait of *Anne, Countess of Dumfries*, in her coronation robes (this lady was the late Lord Wantage’s great-grandmother).

\* This picture is mentioned by W. Bürger (M. T. Thore), “Trésors d’Art en Angleterre”: “La Madonne a beaucoup de noblesse dans la physionomie et le caractère. Le dessin et le modèle sont très positifs. . . . Le petit Jésus est ravissant :

les deux mains dans le sein de la Vierge, il retourne la tête de face, dans l’attitude du Bambino de Raphael appartenant à Lord Cowper. Toujours la robe rose camélias, une draperie bleue en travers sur le genou. C’est la magie de la couleur qui donne à cette Mère portant son fruit quelque chose de surnaturel.”





JOHN OPIE, R.A.

PORTRAIT OF DR. JOHNSON

29 $\frac{1}{4}$  IN. BY 24 $\frac{1}{2}$  IN.

In size and importance, however, the first place must be given to Gainsborough's beautiful full-length portrait of *Lady Eardley and her infant daughter, Maria Marion*. Lady Eardley is dressed in a dark pink "sacque" gown—the child wears a thin white frock with a blue sash and a close-fitting white cap;

the sky is clouded, and in the background is a landscape. The fair sitter was the wife of Sampson, Baron Eardley; the child Maria Marion married, in 1794, William, eleventh Baron Saye and Sele, of Broughton Castle, from whence the picture was purchased in 1884, and was sold later to Lord Wantage.

## The Connoisseur

Another picture by Gainsborough is the charming landscape *Evening*, painted for Mr. Samuel Kilderbee, of Ipswich, an intimate friend of the great painter. Here we see Gainsborough at his best. The simple woodland scene is treated with poetry, and illumined with the sunset glow the artist loved so well. This picture was painted at Bath in 1760, and was purchased in 1879 at the sale of the collection of

of *Dr. Johnson* in his declining years, suggesting Tennyson's lines—

"As when a painter, poring on a face,  
Divinely, thro' all hindrance, finds the man  
Behind it, and so paints him that his face,  
The shape and colour of a mind and life,  
Lives for his children, ever at its best."

The great doctor wears a brown coat and waistcoat,



ANTOINE WATTEAU (ATTRIBUTED TO)

FÊTE CHAMPÊTRE

8½ IN. BY 10½ IN.

Mr. Benoni White. It was exhibited at the Grosvenor Gallery exhibition of the works of Gainsborough in 1885.

From the brush of Sir Joshua Reynolds there is a replica of the well-known *Heads of Angels* in the National Gallery—they are portraits in different positions of Francis Isabella, the beautiful daughter of Lord William Gordon. This picture differs slightly in size and shape from the National Gallery example. It was purchased at the Gray Sale in 1838.

One of John Opie's masterpieces hangs on the walls of the study—his pathetic and touching portrait

and a large grey wig. This picture has sometimes been ascribed to Gainsborough, but evidence proves it to be the work of Opie. It has been engraved by James Heath as an oval, with the following inscription: "From the original painting by Opie in the possession of Mr. Harrison. The sarcophagus and other ornamental parts designed by Mr. R. Smirke, London. Published as the Act directs, March 14, 1786, by Harrison and Co., No. 18, Paternoster Row."

This picture was in the collection of Sir John St. Aubyn, and was sold at Lime Grove after Lady St. Aubyn's death in 1856. It was exhibited at the British Institution in 1857 as a work of Gainsborough.





54½ IN. BY 81½ IN.

VIEW ON THE TIBER

RICHARD WILSON, R.A.

Lady Wantage is fortunate in possessing one of Thomas Stothard's best works, the beautiful *Jacob's Dream*. The artist has chosen the moment when

"The seer that in the desert slept  
Beheld the angels fair  
Ascending and descending still  
Upon the golden stair,"

and admirably has Stothard rendered the subject, treating it with true poetic instinct. An endeavour was made in 1842 to purchase this picture for presentation to the National Gallery, which failed. Mr. C. R. Leslie, R.A., in a letter on the subject in 1842 to Mr. D. Thomas White, says:—

"I never saw any work by Stothard I should be more desirous of possessing, and it is my earnest wish that this exquisite picture may be introduced into the Collection that belongs to us all. The subject is one of the greatest difficulty, yet

it was one for which the genius of Stothard was eminently fitted. With him the supernatural never becomes the unnatural, and that simple and modest grace, which his admirable taste never permitted him to overstep, is here in perfect accordance with the sublimity of the subject. Stothard was condemned by the neglect of the professed patrons of Art to sell his fine mind, for life, to the booksellers, and was thus

led to adopt a slight and sketchy style, which, however beautiful in his small drawings, did not always satisfy in his oil pictures. But this manner, instead of being a defect, appears to me, in the *Jacob's Dream*, to constitute one of its greatest charms; for a hand like Stothard's, accustomed to a slight and rapid touch, would alone have given that shadowy look proper to the subject, and which is in this instance combined

with exquisite colouring."

This picture has been engraved in Macklin's Bible, and was exhibited at the Royal Academy, 1792, and the Royal Academy Old Masters, 1871 and 1894.

*Richard Cœur de Lion receiving the Church's Blessing before departing on the Crusades* is also by Stothard, and is a good example of the artist's treatment of historical subjects; the colouring is specially good.

There yet remains to be noticed a fine landscape by Richard Wil-

son, *View on the Tiber*, bathed in golden light, and showing the strong influence of Claude.

Of modern painters, Clarkson Stanfield, R.A., is represented by two pictures, the *Kitchen of an Inn at Amalfi* and *Macaroni Mill at Amalfi*, which merit attention.

In following articles Lady Wantage's collection of pictures at Lockinge will be described.



THOMAS STOTHARD, R.A.

JACOB'S DREAM

49 IN. BY 39 IN.



# Pottery and Porcelain

## Old Blue Earthenware with Historic American Scenes Part I. By N. Hudson Moore

WE in America were perhaps a little tardy in acquiring the collecting habit, but, once started, nothing can stop us. To be sure, our hobbies, save for those great collectors who buy pictures and rare and priceless bibelots like fourteenth-century jewels, jades and ivories, are rather simple—far simpler than those which engage the attention of our English cousins. Small opportunities come our way for making a collection of such rarities as Nantgarw or Swansea china, or "Beeley's" roses on the numerous wares on which he painted, or any such dainty objects which require arduous search.

With us, when we want a thing we want it quickly, even though we lose the excitement of the long, slow chase, which after all, to the genuine collector, is more than half the pleasure.

But though you may excel us in the variety and character of the objects you choose to gather, we have an advantage in still being so near our early history that its relics are yet to be found. At a later date, when we emerged from the colonial period, there were still other objects connected with that struggle which have recently been brought into prominence. What has particularly stimulated the collection of "Americana" is the birth and exceeding growth

of our patriotic societies, such as "The Mayflower Society," "Colonial Dames," "Sons and Daughters of the American Revolution," etc. Once a member of such a society, it is natural to look about for "antiques," heirlooms or otherwise, as a sort of patent of democracy, or at any rate as showing an interest in our history. As did you across the water, so have we worked our way through the stages of wooden trenchers, garnishes of pewter, through earthenware, to porcelain. When at last we stood in the position of independent states, we became shortly a better market than ever before for goods from the British Isles, from Holland and the Continent, and even from the Far East.

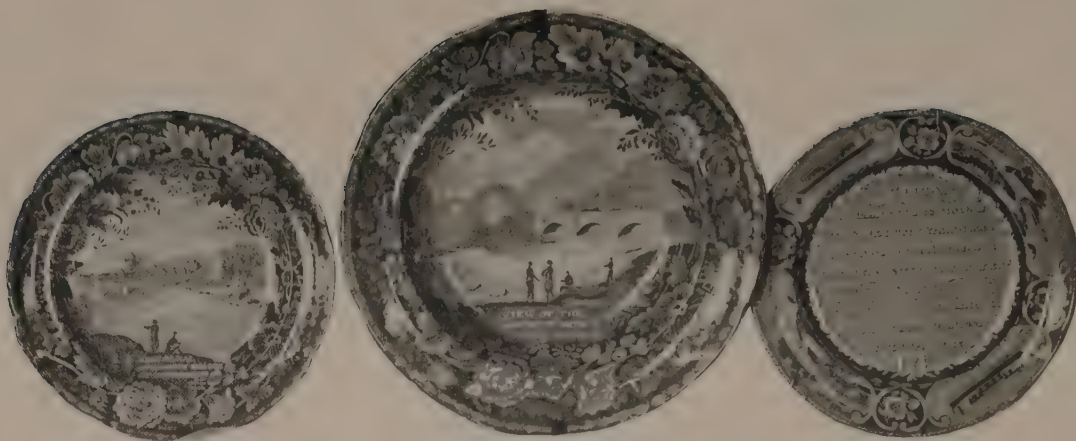
Our experiences were so new and astonishing that we liked evidences of them on all our belongings. Whatever rancour existed in England against our deciding to stand on our own feet, the English potter, particularly him of Staffordshire, felt not a jot of it.

Indeed, he found the late struggle of marketable value, and such well-known potters as Enoch Wood and Sons, of Burslem; Ralph and James Clews and Andrew Stevenson, of Cobridge; Ralph Stevenson, also of Cobridge; Joseph Stubbs, of Dalehall Works, Longport; W. & J. Ridgway, of Hanley; T. Mayer, Phillips,



NO. I.—CASTLE GARDEN AND THE BATTERY

BY WOOD



No. II.—ERIE CANAL SERIES : ROCHESTER, LITTLE FALLS. BY WOOD      UTICA INSCRIPTION PLATE. MAKER UNKNOWN

W. Adams & Sons, J. & J. Jackson, Rogers, Thomas Godwin, Tams, Anderson & Tams, Charles Meigh, and several other minor firms, all produced what we now call "Historic Old Blue."

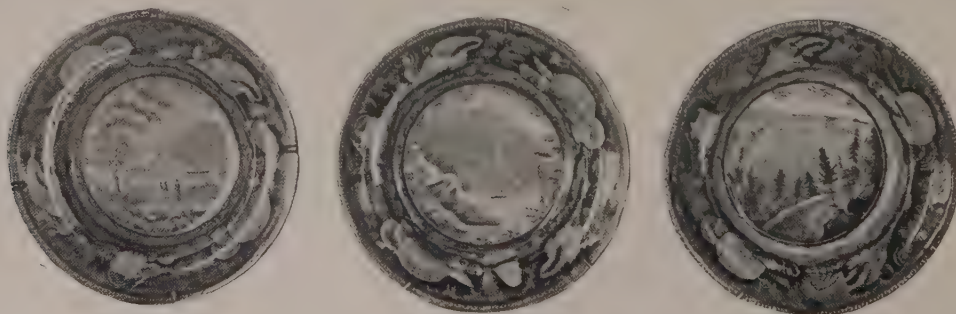
On dinner and tea-sets, on jugs of many sizes, from the diminutive creamer to those holding a gallon, on wash-bowls and ewers, were printed in blue transfer such scenes in our history as would be popular and attractive. The Woods, the largest producers of all, made more than fifty views of our scenery and achievements, from sketches and prints, many of their pieces being held at very high prices.

I shall brave the reputation we have for always telling the prices of things, and set down the value of much of this old blue, for since it is English ware, the value we put on it cannot be set down to boastfulness. The shell border, which was used by the Woods on many of their English views, was also employed for our benefit. No. i. shows a large platter with this border, the view in the centre being "Castle Garden and the Battery," at New York. This view is deservedly popular, from platters to the tiny cup plates. Castle Garden was a grand amusement hall in its day. Here La Fayette was received in 1824; here Jenny Lind sang and many notable entertainments took place. The Battery was the spot where, as early as 1614, the first Dutch settlers

built Fort Amsterdam. It was the city's parade ground, and, as you can see on the platter itself, was the popular promenade. Now it is given up to the emigrant, and is covered with a network of elevated railroad tracks. We give for this platter \$110 (£22 18s. 4d.), and more, for a fine specimen is rare, and it has become an historical document.

One of the greatest engineering feats in our early history was the building of the Erie Canal, connecting Lake Erie with the Hudson River at Albany, N.Y. The canal was opened on October 26th, 1825, and much historic blue crockery was made in England to celebrate the occasion. General La Fayette was visiting here at the time as the nation's guest, and took a prominent part in the opening ceremonies. Both his name and portrait appear in connection with those of our own celebrities who forwarded the construction of this important waterway.

No. ii. shows three Erie Canal plates, two with floral borders by Wood, one by an unknown maker, showing medallions of packet-boats, as the passenger boats, which rejoiced in such names as "Redbird," were called. The two plates showing the aqueducts at Little Falls and Rochester are, notwithstanding their practical nature, very pretty. The colour is rich, the printing clear, and the border much more artistic and graceful than the one with shells. Such



No. III.—HUDSON RIVER PLATES : WEST POINT, NEWBURGH, CATSKILL MT. HOUSE. BY WOOD



## Old Blue Earthenware



No. IV.—LAKE GEORGE, N.Y.

BY WOOD

plates as these are valued at from \$35 (£7 5s.) to \$50 (£10 10s.), the condition of the plate governing the price. We are loth to take plates which are greased, or cracked or nicked in any way, and mended ones are simply refused; we won't have those anyway.

No. iii., also by Wood, with the shell border, showing views on the Hudson River, No. iv., Lake George, N.Y., and No. v., Albany, N.Y., are every one of them desirable and esteemed, the Lake George platter in 16-inch size being worth about \$50 (£10 10s.).

When, ten or twelve years ago, attention was called to the collecting of this blue printed ware, prices were much lower than they are now. Pieces which were highly esteemed at first have dropped in price, the supply of them turning out to be large, when housekeepers all over the country hunted through their china-closets and brought forth their heirlooms. Among those pieces which have suffered the greatest depreciation are the *Winter View of Pittsfield* and the *Landing of La Fayette* pattern

by Clews, showing the harbour of New York receiving La Fayette in 1824. Clews Brothers must have sent vast quantities of earthenware with this pattern on it over here, there is so much of it left.

Scenes with the beautiful acorn border by R. Stevenson, and with the eagle border by Joseph Stubbs, are deservedly popular, and some of them are exceedingly rare, notably the 7-inch plate by Stubbs, Hurl Gate (see No. vi.). I have never known one of the plates to reach the auction room, such as there are being quickly snapped up at private sale. Park Theatre, also with the eagle border, is another favourite, the

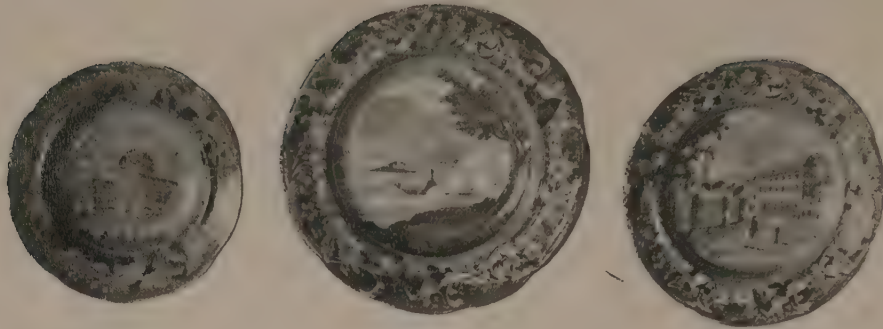
theatre itself having been long since pulled down, and its place filled by office buildings. Even the little plate shown in No. vii., called Nahant (an early watering-place in New England), will bring \$16 (£3 5s.) or \$18 (£3 15s.), the excellent printing and colour, as well as the quaint building, contributing to its interest.

Joseph Stubbs, the maker of the views just mentioned, receives small attention at the hands of English writers. Shaw in his history



No. V.—ALBANY, N.Y.

BY WOOD



NO. VI.—BALTIMORE EXCHANGE  
BY RALPH STEVENSON AND WILLIAMS

HURL GATE BY STUBBS

PARK THEATRE BY STUBBS

merely mentions that he had a fine residence at Longport. He is not mentioned at all in any of the following books:—Burton's *English Earthenware and Stoneware*, Rhead's *Staffordshire Pots and Pottery*, Chaffer's *Marks and Monograms*, Downman's *English Pottery and Porcelain*, or Church's *English Earthenware*. Hayden, in his *Chats on Old Earthenware*, gives his name and the date of his activities as being from 1798 to 1829. Judging from his American series, Stubbs



NO. VII.—NAHANT

BY STUBBS

was a much better potter than many who are treated with more consideration.

All the pieces showing views of our colleges are favourites. There is quite a respectable number of them, three of Harvard College by Stevenson, with acorn border (see Nos. viii. and ix.), one by Ridgway called "Cambridge College," and one by an unknown maker, marked Harvard. There are four other views of the various buildings at Harvard College in other colours than blue,

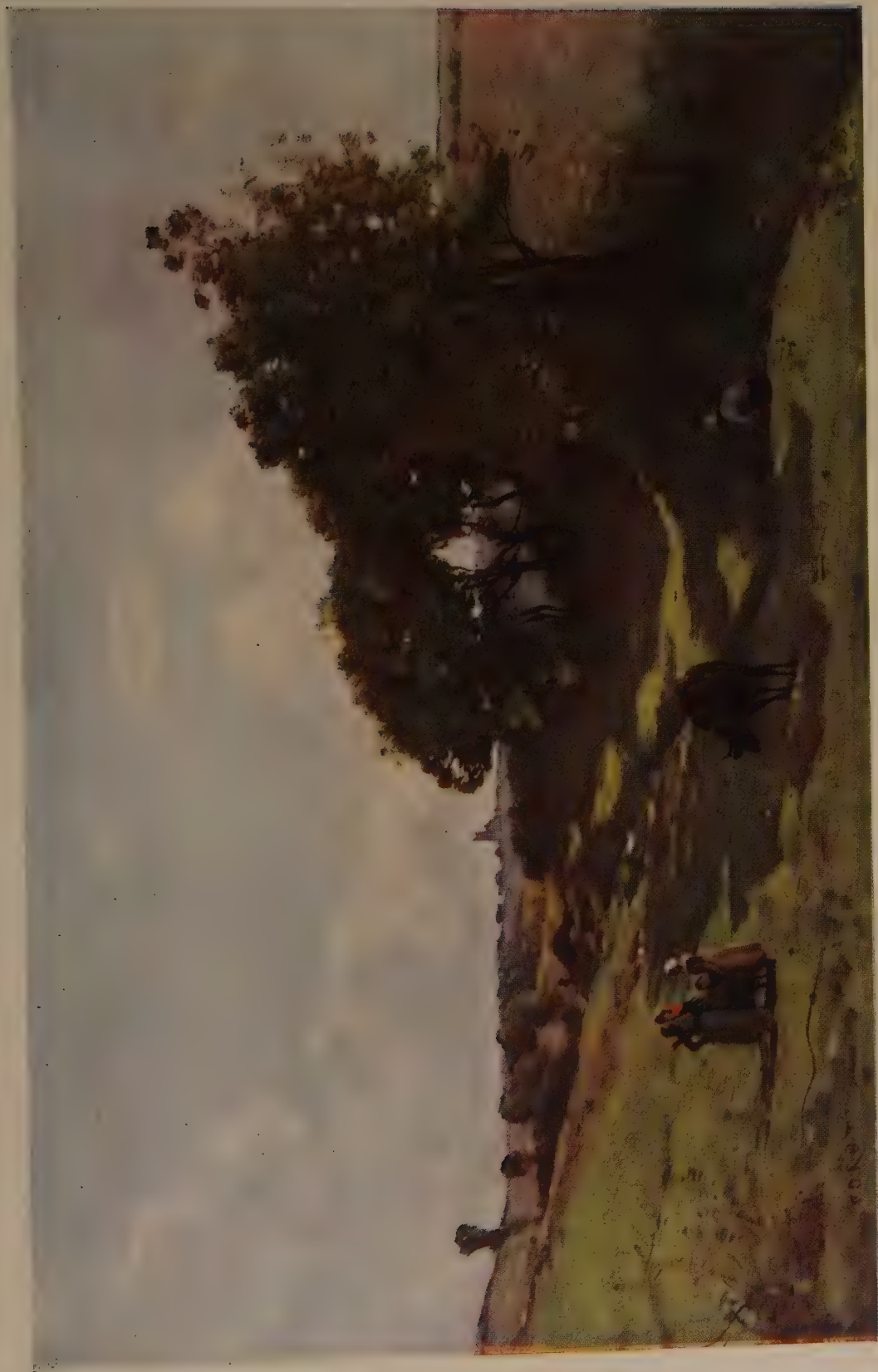


NO. VIII.—HARVARD COLLEGE  
BY RALPH STEVENSON AND WILLIAMS



NO. IX.—HARVARD COLLEGE  
BY RALPH STEVENSON AND WILLIAMS





LE VALLON  
BY J. B. C. COROT  
IN THE LOUVRE





## *Old Blue Earthenware*

two by Jackson, one by Wood, and one by an unknown maker.

The Harvard plates, with acorn border, are valuable, \$40 (£8 6s. 8d.) not being considered high for a perfect specimen. Strange are the rescues of some of this old blue. I often see one of the Harvard plates, which at one time in its career travelled as the cover to a butter-tub, subjected to the vicissitudes of going each week from farm to market in a springless cart. That there is some of this blue ware in the British Isles I know, since within the last year I have received from Glasgow three of the Harvard plates with the figure on horse-back in the foreground.

There are three good views of Columbia College in dark blue, also by Stevenson (see Nos. x. and xi.). This college was founded in 1756 in New York



No. X.—COLUMBIA COLLEGE

BY STEVENSON

City, under the name of King's College. After the Revolution its name was changed to Columbia College.

Of Yale College, founded in 1701, the next oldest northern college to Harvard, which was established in 1636, there are no views in dark blue. There are two in colours, one by Jackson, and one by Charles Meigh. Of William and Mary College in Virginia, founded in 1688 on a royal foundation, there is no view at all; yet this would seem to have been one

which would have particularly attracted the English potter. The remaining college views—the University of Maryland, by an unknown maker; Academy at West Point, by Wood; Transylvania University, Lexington, Ky.—are all in dark blue, rare, desirable, and eagerly sought.



No. XI.—COLUMBIA COLLEGE

BY STEVENSON



No. XV.—One of the few examples of First Empire work, in which fine old Oriental lacquer is mounted. The classic decoration of the mount in no way lessens the interest of the lacquered designs, which appear to harmonise with all styles of setting.



# OLD LACQUER

Applied to Eighteenth  
Century French  
Furniture Part II.  
By Egan Mew

ONE particular style of old Chinese lacquer which delighted the French of the eighteenth century, by reason of its brilliant colouring and cleverness, is shown in illustration No. viii. on page 90. This is the so-called Coromandel style, which is a form of carved lacquer very effective in the result. Of this particular branch of the production the accomplished connoisseur and writer, M. Jacquemart, who, however, was led into a mistake or two in regard to the Japanese work, said that the term is applied

universally yet erroneously. The Coromandel Coast had long been the chief emporium of Oriental goods. But there were no local manufactures except of objects for local consumption. Hence the current name might be conveniently replaced by that of *champlevé* lacquer, although that, perhaps, covers too wide a field, and would leave undetermined the still vexed question of its real origin. Some have thought that the brown surface of the plain lacquer in these pieces has suggested a likeness to



No. IX.—An ebony Cabinet, 4 feet in height, with ormolu mounts and marble slab. A large panel of black and gold Japanese lacquer decorates the front. The door encloses a drawer and shelf. A companion piece is said to be at Windsor. The style is early Louis XVI., and the example is stamped N. Petit. But the individuality of the craftsman is rather obscured, for there were six master cabinet-makers of this name in Paris in the Eighteenth Century, three of whom were also Nicolas.



No. XI.—A single or corner Cupboard in the same style as No. XII., and belonging to the same elaborate set.

Coromandel wood, and thus the name has arisen. But this brown appearance of old lacquer is due very largely to neglect and the action of sunlight and time. It can, I believe, be restored by a sort of rest cure in a suitably dark and damp chamber. Like the best cigars, lacquer is a living thing; you must not dry the life out of it if you want to enjoy the full pleasures of its society, and you must consider its peculiar vegetative qualities.

Writing in the middle of the last century, the same authority says in effect that at the time when China and Japan began to send their precious lacquers to Europe, connoisseurs were ready to appreciate their beauty. Some formed special collections, others contented themselves with choosing the finest pieces to exhibit in their salons together with the porcelains and other objects of Oriental art then so much in

vogue; others went even further, and desired that their furniture should be incrustated with Japanned plaques, with subjects or landscapes in gold relief, such as those shown in this article. The number of Oriental pieces which the cabinet-makers must have destroyed in order to satisfy this fashion is incalculable from the period of Louis XIV. onwards. We find a few rare examples associated with Boule marquetry with fairly good effect. Under Louis XV. the vogue continues, attaining an equal height during the reign of Louis XVI.

The French artists, says M. Jacquemart, in effect, were too intelligent not to yield to the movement and take advantage of it. They had at first contented themselves with breaking up the *étagères*, boxes, and folding screens to use them for their purpose; but the supply of these manufactured objects being





No. X.—A rich example of an early Louis XVI. Commode, on which three rich specimens of Japanese gold lacquer are employed. The kind of mounting is an elaboration of the Louis XVI. style, but shows the lacquer panels to great advantage.



No. XII.—An *Encoignure* in something the same manner as No. XI., but treated on severer lines. The lacquer panel is from the same school of Oriental work as the one immediately before it.

insufficient for the demand, they sent their woods in a prepared state to the Oriental workshops, where they were lacquered, and on their return the pieces had only to be mounted. It was this constraint, the delay caused in the execution of work, the augmentation in the price, owing to the double voyage, that induced the French cabinet-makers to seek some means of replacing Oriental lac, and produced the famous work of the Martins and the many others who followed this engaging craft. But, of course, their methods were totally different from the original. The *Rhus vernicifera* was not at their command, and, in fact, the European attempts to produce lacquer were for a long while like our efforts

to make Chinese porcelain—very clever, very charming, something alike in result, but totally different in composition. To the rococo graces of Louis XV., as well as to the classic lines which the Pompadour introduced before she died, the panels of Oriental lacquer were adapted with perfect ease. It will be seen from the illustrations that, in some cases under Louis XVI., the original panels are rather too boldly overlaid with ormolu; but the vogue of the Oriental lacquer survived, and still added a beauty to the accomplished work of the royal cabinet-makers—work which may be said to have died with the Revolution and the enfranchisement of the people, who in that generation, at least, were the enemies of all art.





No. XIV.—This example shows an unusual combination of Boulle work, with door and sides of highly-decorated Japanese lacquer. Each panel is surrounded by borders inlaid with brass and white metal. The top is of marble, and the wood-work appears to be of the early period of Louis XV., but the moulding of gilded metal is much later. This uncommon piece, with its union of Boulle and lacquer, was at one time at Stowe.



No. VIII. —Typical Commode of the style of Louis XV. decorated with Chinese lacquer of the so-called Coromandel, or carved, character, which has always been greatly appreciated in Europe, and is now being reproduced.



No. XIII.—A Commode of the style of Louis XVI. such as was in use in the palaces of princes somewhat before the actual date of that king. Three elaborate panels of carved lacquer of various colours, sometimes called by the name of Coromandel to distinguish the style of work rather than to suggest the place of its production, are here introduced. The rich mounts of gilded bronze add a further brilliancy to the lacquer.



# Miscellaneous

## The Gentle Art of Picking Up

By Mrs. Willoughby Hodgson

THERE is no more engrossing pastime than that of hunting about for antiques in old houses, second-hand shops, and out-of-the-way corners. It is of necessity a taste which grows, for when the collector has satisfied his craving in one direction, there are a dozen others open to him.

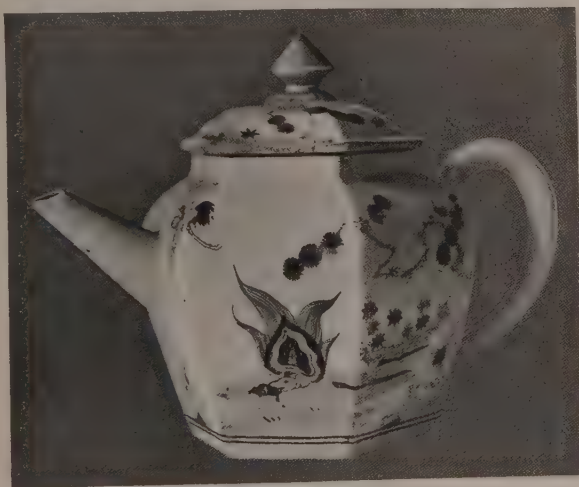
I have on more than one occasion warned my readers against this habit, for in spite of its many persuasive fascinations, it is a distinctly dangerous hobby for the ordinary individual. Given certain qualifications, however, a man or woman may indulge in it to his or her heart's content. The first of these is an innate knowledge of old things, and that love for the antique which is born in some people. Then there is a subtle sense of atmosphere which a select few can always *feel* about the genuine, and which to them is as conspicuous by its absence in the fake. If to these qualifications we add a knowledge born of intelligent study, then the pastime may not only be a very delightful one, but it may well become a lucrative one.

There is one class of collector who need have no fear to indulge in this hobby—namely, the man who likes to buy his experience, and who has a long enough purse to enable him to do so. He will, no doubt, get knowledge, and if he can afford to pay for it, we must at least admire his sporting instincts. He may not trip into all the nets spread for the unwary; but he will find his path made pleasant by much “planting,” and he will gather by the wayside a goodly store of those things carefully placed there for his pleasure. And here let me say that the really fine fake is not to be entirely

despised. I sometimes wonder why no one collects these things. We hear that well-made copies of old Chippendale furniture command good prices at Christie's, and it seems possible that copies of other antiques may also have their day.

Personally, I have practised the gentle art of picking up almost unintentionally, not by a deliberate setting out to find things, but by keeping my eyes open in ordinary every-day circumstances. Thus it

was that I bought that early and characteristic little Chelsea teapot (No. i.) from a London dealer, who, judging by decoration alone, sold it to me for two shillings because he “did not care for Japanese stuff.” Thus it was also that I secured the little cover which found its vase after eight long years of separation. It was in this way. Seeing this cover on the table in a shop, the owner of which bought all and everything



NO. I.—CHELSEA TEAPOT

at local sales, I recognised a piece of Chinese porcelain of which I desired to possess a specimen, and asked for the vase belonging to it. The man replied that it was “somewhere about” amongst other things which he had bought at “old Mrs. K——’s sale.” I took the cover home on the understanding that the vase should follow. Eight years passed, during which I made frequent and fruitless enquiries. The vase never came to light.

Walking one day in the street of a neighbouring town, I stopped to look at a shop window in which some antiques were set out. In the very centre was a Chinese vase exactly similar to my cover, but without a cover. I entered, and, after a talk with a young woman, was allowed to take the vase home to keep or return. I found, to my joy, that my little cover fitted

it exactly. Two days later, when I received an acknowledgment of my cheque, the young woman wrote that her father thought I might be interested to hear that he had bought the vase eight years previously in the town where I had found the cover—"at old Mrs. K——'s sale,"—and she added, "he could have sold it many times had the cover not been missing."

A Chinese writer of the sixteenth century gives an account and coloured illustration of a vase belonging to the celebrated collection of K'no Ch'ing-lo, who bought it for fifty taels without the cover. It was a vase of "onion green," of the Sung dynasty (960-1279 A.D.). The writer says: "The owner happening to be one day on a fishing boat, found there by chance a cover, which had been pulled up by the net, and bought it for ten strings of cash. It proved to be the original cover, and he wrote some verses in commemoration." He adds: "I was once shown the piece, and still remember it, although now Ch'ing-lo is



NO. II.—CHINESE PORCELAIN VASE AND COVER



NO. III.—OLD OAK CABINET

dead, I know not what has become of it."

Fine examples of genuine old oak of the Stuart period are becoming rare, but the beautiful cabinet which forms the subject of our third illustration was picked up quite cheaply a few years ago in a remote country district. It had belonged to an old family—the W——'s, of W——, who had lived in those parts for generations.

Owing to loss of fortune, the property was sold, and many antiques came into the market. The sale was not well advertised; the day was one of snow and rain; few people attended, and prices were consequently bad. The cabinet was sold for £14. It bears the marks of age and is more or less rickety—indeed, if one or two wooden pegs were removed it would fall apart—but the shape of the panels, the beautiful conventional design and fine workmanship, combine to make it a unique specimen. The date carved upon it is 1650. The feet were so worm-eaten that they have had to be replaced; this was done by a country carpenter with a





No. IV.—JACOBEOAN CHAIR



No. V.—CHIPPENDALE CHAIR



No. VI.—SHIELD-BACK SETTEE

great reputation as a carver. They are not correct, either in shape or design. The old legs had been straight; in fact, a continuation of the line of carving down each side of the cabinet. I believe it would be difficult to replace this fine old example of seventeenth-century workmanship for £60 or £70. That ancient Jacobean chair (illustration No. iv.) was found in a dilapidated condition in a cottage in a country village. Only traces of the cane-work in seat and back remained, but the frame, though slightly worm-eaten and a good deal battered about, was intact. I think the old dame who owned it, and who had banished it to the wash-house, thought "the quality" had gone stark, staring mad to give her 2s. 6d. for "that old rummage." It is interesting to note that this chair is almost a counterpart of the one in Mary Queen of Scots' bedroom at Holyrood Palace.

A really fine example of old Chippendale is seen in our fifth illustration. This chair was picked up in a country shop for eight shillings, and two years later the owner failed by a few hours to secure its pair, which was sold by a small country dealer for thirty-five shillings. Here we have Chippendale at its best, the design and carving are very handsome, and it would hardly be possible to-day to buy such a chair for £15.

I would much like to know the early history of the lovely settee and arm-chair which form the subjects of illustrations Nos. vi. and vii. These surely are pieces which have an atmosphere. They seem to breathe of old-world dignity, of the mansion, perhaps the ball-room. One can almost picture the row of stately dames who occupied that settee, whilst their sons and daughters "trod a measure," or engaged in the graceful minuet. Old and dilapidated, chair and settee were found in the same neighbourhood, but not at the same time or place. How had they fallen from their high estate? Was it in the early Victorian era, think you, when graceful lines and elegant carving no longer

held sway, that they were turned out to make room for things of newer fashion? However this may be, the settee revealed itself through the open door of a dirty cottage in a back street of a country town. Two legs were missing, and were replaced by rough pieces of wood. One end had gone, but the remaining five shield-shaped backs were all intact. Closer inspection brought to light remnants of fine yellow brocade still

clinging to the soiled and tattered seat. The settee was used as chairs and as a bed in the cottage, and its owner found it both a cumbersome and uncomfortable substitute for these necessary articles. Questioned about the missing end, the woman said: "Us couldn't get the blessed old thing into the place, so us cut off the end av et, but, la bless e, 'twas terrible hard work to be sure; when us tried to burn er 'twas no gued; four hours us tried, so us thraved en away."

A good sofa bed and a sum of money were given in exchange for the settee, and it has been carefully restored.

A collector, who had made a study of antique furniture, once told me that he believed the shield-shaped Hepplewhite chair which appears in our illustration No. viii. was one of those carved by Hepple-



NO. VII.—SHIELD-BACK CHAIR

white himself. Certainly it is a masterpiece, both in shape and design. The tapering wheat-ears, with their accompanying waved grasses, are most beautifully carved with a delicacy and finish seldom met with. Strange to relate, this chair was bought for its legs, though they had been shorn of their ends and cut short. It was discovered in a servant's bedroom at the sale of the belongings of a maiden lady who had died at the great age of ninety-six. The back of the chair had been stuffed, and was covered with chintz, which was nailed on round the top and sides, thereby converting it into a little easy-chair. It was the legs, however, which induced the purchaser to bid for it to the extent of two or three shillings on the chance that the removal of a few nails might reveal carving. As





THE AGES OF MAN—MANHOOD  
BY NICOLAS LANCRET (1690-1743)  
(In the National Gallery)





## *The Gentle Art of Picking Up*

may be supposed, the result far exceeded his most sanguine expectations. As a specimen of Hepplewhite furniture this chair must be very valuable; it is a museum piece, and there are few like it.

It is not every day that the collector gets a chance of picking up a spinet by that famous maker Muzio Clementi, yet the fascinating instrument which may be seen in No. ix. was bought for £1 at a sale of odds and ends, articles considered of too small importance to be put into a good sale. It has a double row of inlay round the top, and the front and sides are similarly ornamented. The inside is of satinwood, beautifully painted above the keyboard with blue convolvulus and sweet peas, in the centre of which is the maker's name with the address,

"Cheapside, London." The legs of this spinet seem to me its weak point, but I am told that at the time of its manufacture turned legs were just coming into fashion, and that these are the original ones.

Perhaps there is only one sensation nearly akin to that of the joy of finding and possessing. This is the remembrance of those things parted with or passed over in days of ignorance—those "might have been" possessions.

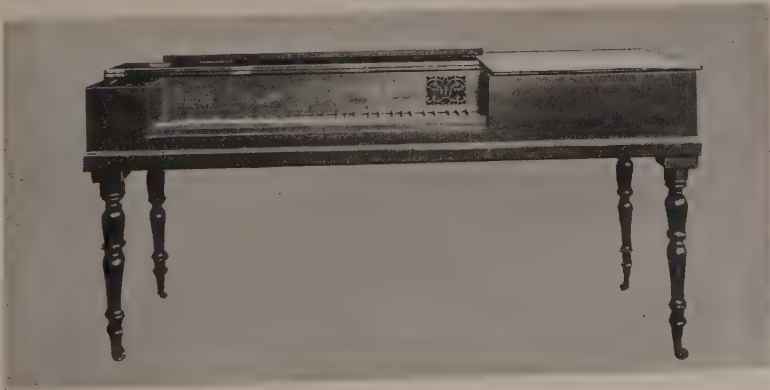
Such a remembrance haunts me since the days of childhood. It was a



No. VIII.—HEPPLEWHITE CHAIR

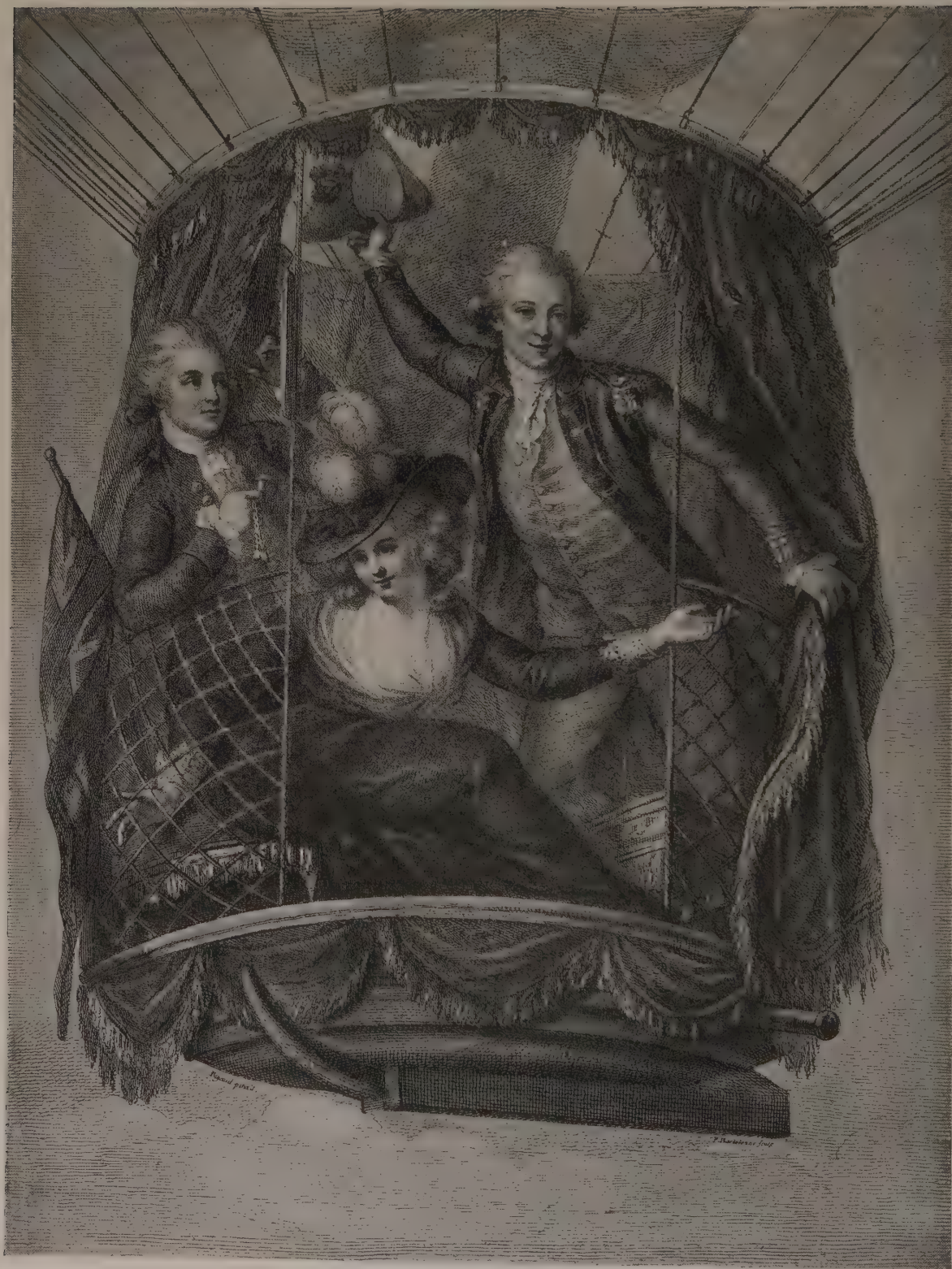
left the shop. Thus we lost a rare little piece of Bow porcelain, rare because of that inscription. When I go to the South Kensington Museum and gaze upon its counterpart in the Schrieber Collection, I sigh and think of that photographer of old, of his chamber of horrors, of the screwed-up head-

rest with iron grip, of the spot on the wall at which one had to stare till eyes seemed to be falling out, and last of all, of that horrid little blue and white Chinese bowl, which still survives to reproach me.



No. IX.—SPINET

BY MUZIO CLEMENTI



THE ASCENT OF VINCENT LUNARDI, SEPTEMBER 18TH, 1784, ACCOMPANIED BY MRS. SAGE AND MR. BIGGIN  
FROM AN ENGRAVING BY BARTOLOZZI, AFTER RIGAUD





## The Conquest of the Air. Part I. By Mrs. F. Nevill Jackson

THE Science of Aerostation, as the most absorbing topic of the century, is arousing the acquisitive instincts of a large number of collectors.

Old prints, line-engravings, mezzotints, aquatints, and lithographs, or sketches of early flying-machines, whether they record the forms of practical aerial inventions capable of "getting off the ground," or have remained as propositions on paper only, are eagerly sought.

Portraits also are desirable of the famous pioneers in aeronautics: of the first passengers to brave the dangers in the many reckless experiments; of the men of science who, working quietly in their laboratories, have contributed so important a part; and the martyrs, from Pilâtre de Rosier, who have laid down their lives in the cause of this most exacting science—all these are valuable links in the chain of evidence.

Apart from their intrinsic value, such pictorial records cannot but increase in interest as the evolution of the flying-machine is worked out. As we see in the present day, so from the first every laborious stage in the conquest of the air has had its critics, its enthusiasts, its illustrators, and, alas! its victims—there have always been the wiseacres who extolled or declaimed the novel invention, shrewd thinkers whose words read strangely prophetic judged by the work since done, and canny collectors who quietly grangerised the subject.

It is the inevitable experience of all who are enthusiastic to promote any given cause, that they have to work for years under the discouragement of barely securing serious attention; and then there comes a time when the public suddenly wakes up and begins over-estimating everything.

It is extremely useful to acquire an early scrap-book or a grangerised pamphlet of one of the late eighteenth century or early nineteenth century aeronauts, which, though very rare, are occasionally to be found, and form a good nucleus for a collection.

Such a one formed part of the library of Mr. Frederick Hendrick, which was sold in November last. It contained Lunardi's *Account of the First Aerial Voyage in England*, with autograph signature

of the author, newspaper cuttings, and letters, including one from Lady Elizabeth Stuart describing the fatal accident to Madame Blanchard in 1809.

The Lunardi pamphlet, of which we give the title-page, was published in 1784. It was originally sold for 1s. with a portrait by Bartolozzi, "elegantly engraved and taken from the life, which alone is sold at the price of 1s. 6d."—this portrait was not included in the Hendrick scrap-book. This shilling pamphlet fetched £8.

Another far finer collection was sold early in 1909 at the dispersal of the Beaufoy library.

Captain Beaufoy was himself a balloonist of

# AN ACCOUNT OF THE *First Aërial Voyage in England.*

TITLE-PAGE OF ONE OF THE PAMPHLETS  
WRITTEN BY VINCENT LUNARDI

some distinction. His ascent with Graham on June 17th, 1824, is mentioned by Turnor as an instance of remarkable rapidity in ascending, their highest point, 11,711 feet, having been attained in thirty-two minutes. A curious feature of this ascent is noted in "The Nation," an evening paper of the day: "At 9,216 feet the Balloonists heard the report of a cannon. At this height they let loose a pigeon, which reached White Conduit House at 9 o'clock, the same evening, two hours before the Balloonists, who had alighted at Godestone, twenty miles from London."

In the collection of Captain Beaufoy there are hundreds of newspaper cuttings relative to the first efforts of the Montgolfier brothers, the earliest dated September 9th, 1783 (the year of the first experiment): "The balloon or air-globe discharged before the gentlemen of the Military Academy in Paris." Such a globe would be one of the early Montgolfiers, without passengers or car. This account foreshadows the possibility of human freight. "Various are the uses which they have already in imagination applied this discovery to, the one most immediate and flattering to the imagination is the act of flying or rather swimming through the air; and there has, as it is affirmed, actually been an offer made by some poor devil reckless of life, and hoping for reward of his body for the first attempt, which, however, was rejected till they are more certain of their proceedings."

The tale of the art of aviation is also unfolded in a fascinating manner in this collection by means of advertisements, handbills, manuscripts—some in the handwriting of the principal balloonists or parachutists—tickets for ascents in London and Paris, for inflations—for people not only paid to see the balloon ascend, but also to see it made and inflated—"Very safe seats at 12s. 6d. each, the best seats 3s. 6d."

There are contemporary accounts of the ascents of Montgolfier, Lunardi, Baldwin, Blanchard, the two Sadlers, Barrett, and Green; descriptions and old prints of the aerial machine, which looks so strangely like an airship of the present day, and portraits of Lunardi by Bartolozzi, after Cosway, of Sadler, and other early flying men; caricatures and broadsheets showing the humorous aspect. There are also

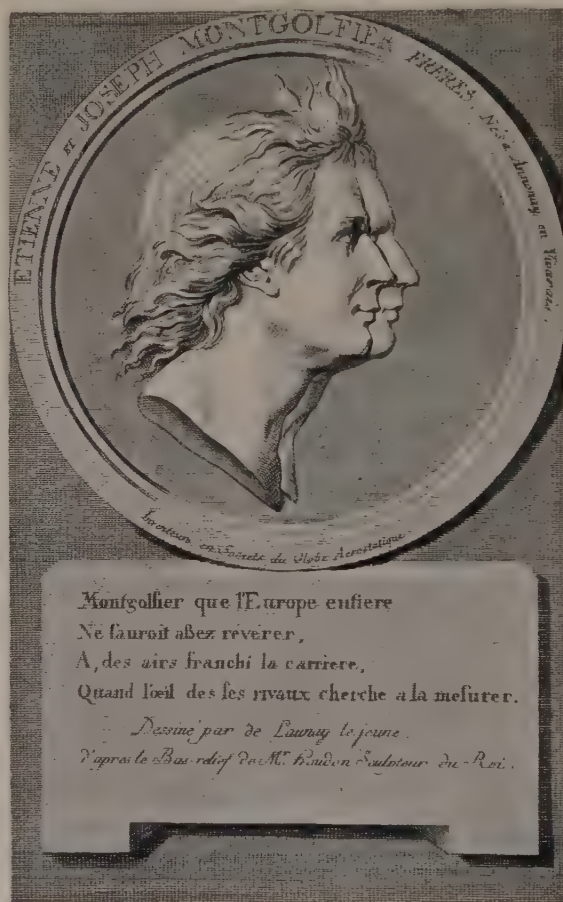
advertisements for lost balloons, for the sale of the great Nassau balloon; licenses for "letting them off"; company flotations for building them; large offers of money for ascents; betting transactions; experiments and ascents in Russia and Constantinople, in America, in India and in Persia.

All these throw interesting sidelights on the subject. Even the fashion gossip of the period is not omitted, and the "aeroplane blue" of this winter fashion (1909) in Paris looks pale beside the "Colombe de Blanchard" of 1784, "a beautiful shade of light brown, fixed on by our lovely Princesses as the fashionable colour for the satins and ribbons at the approaching winter," so says the "Morning Herald" of October 27th, 1784.

In December of the same year it is announced

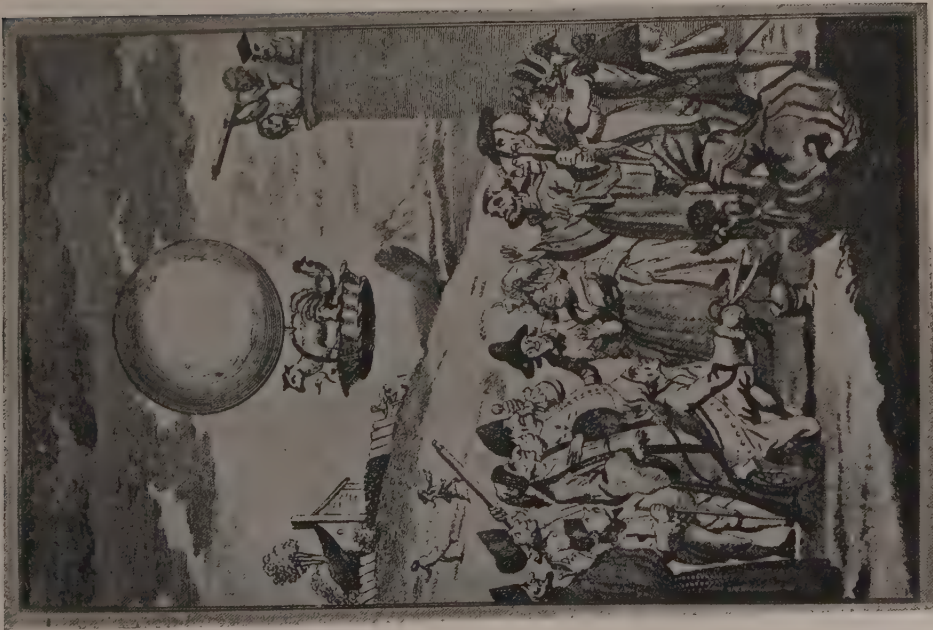
that "the balloon bonnet decorated with poppy ribbon is much the ton," and during the furore caused by the adventures of the handsome and daring Lunardi, "the Ladies wore the Lunardi Bonnetts the colour of the Balloon, and various articles of dress, Pastry, etc., were called after the Aeronaut."

Amongst the pamphlets and books that the collector should search for, perhaps the most interesting is *Descriptions des Experiences de la Machine Aerostatique de M. de Montgolfier*, etc. (Par Faujas de Saint Fonds, Paris, 1793, 8vo). If in original wrappers and uncut, with frontispiece and plates, this book is worth about £15.

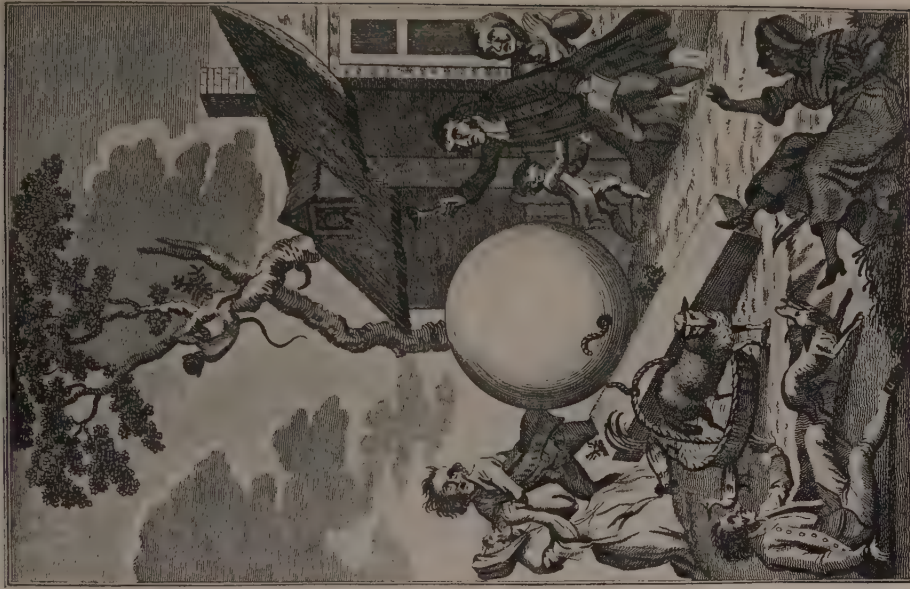


THE BROTHERS MONTGOLFIER  
FROM AN ENGRAVING BY J. C. DE MAYR





ASCENT OF THE FIRST BALLOON CARRYING A LIVING  
FREIGHT, 1783



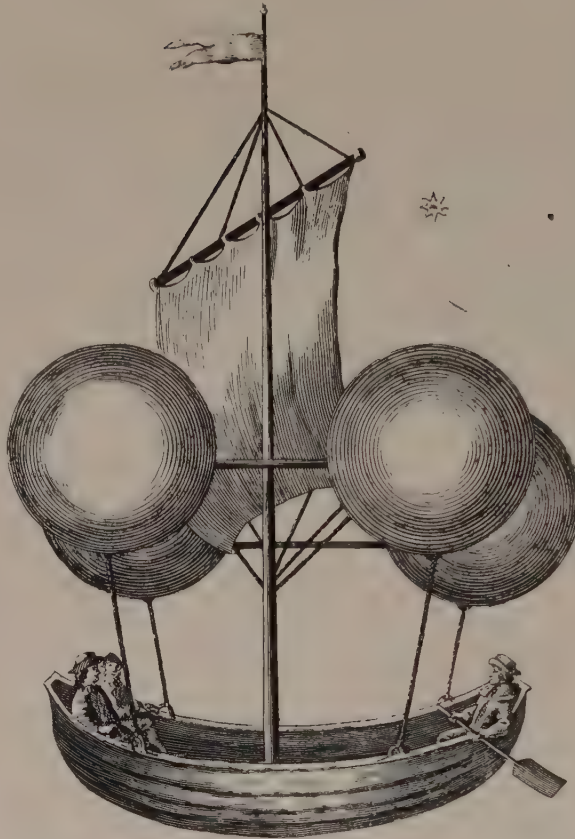
DESCENT OF THE FIRST BALLOON CARRYING A LIVING  
FREIGHT, 1783

*The History and Practice of Aerostation*, by Tiberius Cavallo, London, 1785, 8vo, was recently sold for £3. In a general article such as this, it would be wearisome to catalogue every book on the subject—sufficient to say that copies in good condition of any old book on early flying-machines are worth acquiring, while the hunt through old newspaper files for articles and paragraphs on the subject well rewards the collector.

While on such a quest, it must be remembered that it was in the year 1783 that Montgolfier first astonished the Parisians and the Court of Versailles with the ascent of a balloon filled with hot air.

"Cette superbe machine a fond d'azur avec le chiffre du Roi et divers ornements en couleur d'or." Those who saw the fine reconstruction of this wonderful and almost pathetically simple little pioneer in the Exposition Aeronautique at the Grand Palais in the Champs Elysée last year will know just how that "superbe machine" appeared. Would that the enthusiasm that its almost uncanny epoch-making ascent excited could also be reconstructed for us!

It was later that a living freight was sent up, not yet human—that came in 1783—but a small wicker basket was attached, if we believe the quaint contemporary print (but, as is more likely, a small wicker cage), in which were placed a sheep, a cock, and a duck. In the presence of their Majesties Louis XVI. and his queen, Marie Antoinette, and the other members of the Royal family, three successive salutes of a cannon announced to the assembled multitudes the departure of the balloon. "Much to their surprise," an old account naïvely continues, "it rose majestically, and after eight minutes in the air descended gently at Vaucresson, where the sheep was found grazing, the duck was also unharmed, but the cock had sustained a fractured leg." Our illustrations, from contemporary prints, show the ascent and the alarm of the peasants at its descent.



AN AIR BALLOON INVENTED IN THE SEVENTEENTH CENTURY  
FROM THE "EUROPEAN MAGAZINE," MARCH, 1789

But the keen collector must look for allusions to the possibility of flying earlier than the end of the eighteenth century, and the clues for finding collectors' treasure are best given by indicating a few of the land-marks in the story of aeronautics.

The conquest of the air has always fascinated men of science from Archytas, who flew a pigeon-shaped machine, partly by mechanism, partly with the aid of an aura or gas-spirit, when Xenophon was leading his warriors to the shores of the Black Sea.

There was a flying man in the days of Nero who flew across a river; there were folks in mediæval times who, St. Remigius tells us, created clouds which rose to heaven by means of a pot with a little imp enclosed. Are there not still "little devil"

fireworks? Messrs. Brock could doubtless dispel the witchcraft by giving us the recipe for such imps.

Most authorities agree in attributing the discovery of the true principles of aerostation to the Englishman Roger Bacon, who, in the thirteenth century, wrote of the possibilities of both a lighter-than-air and a heavier-than-air machine. Thus he describes his aerial vessel, "which must be a large hollow globe of copper or other suitable metal, wrought extremely thin to have it as light as possible. It must then be filled with ethereal air or liquid fire, when it will float like a vessel in the water." Such was his balloon. Here is his conception of the aeroplane of the future: "There may be made some flying instrument so that a man sitting in the middle of the instrument and turning some mechanism may put in motion some artificial wings which may beat the air like a bird flying."

There was considerable danger in even talking of such unknown wonders in those early days; Roger Bacon's theories were cut short, and he lost the means of pursuing his investigations when he fell under the ban of the Church. Happily he was not treated as was the adviser Froissart tells us of, who in 1383



## The Conquest of the Air

assured the Count de Bougogne that he could convey soldiers into a besieged citadel by means of the air. He was looked upon as being possessed of a devil and put to death.

A sketch of a flying man by Leonardi da Vinci, 1495, suggests a parachute, and he describes a pavilion of cloth with ropes at each corner. The same idea is borne out in the work of Fauste Veranzio, published in Venice in 1617; the parachute of the great Garnier is foreshadowed, and the suggestion that "with such an instrument a man may jump from a high tower and alight gently on the ground," brings the uses of the parachute vividly before

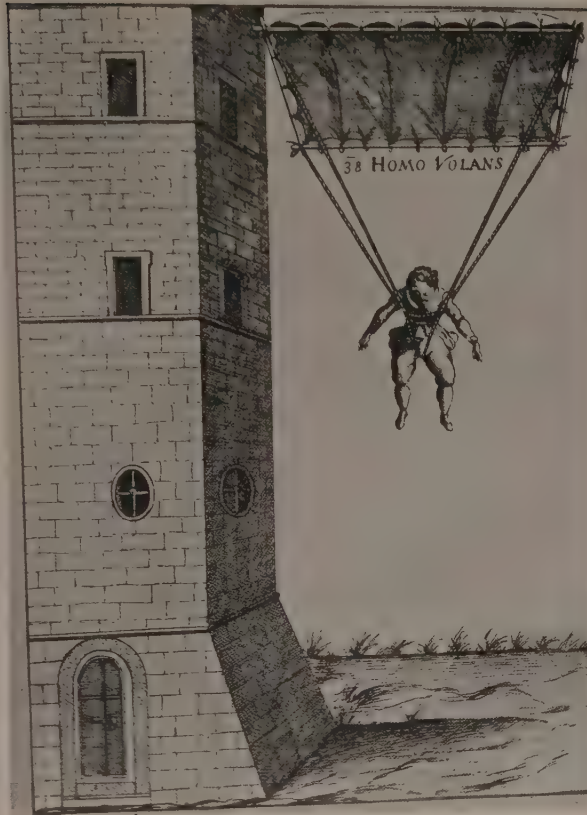


ILLUSTRATION FROM "MACHINE NOVE"  
BY FAUSTE VERANZIO, PUBLISHED VENICE, 1617

us, for it was first used as a means of safety in the case of fire or collapse of the early balloons.

Though it was in the latter half of the eighteenth century that those practical experiments were made which culminated in the launching of globes filled with smoke and hot air by the brothers Joseph and Etienne Montgolfier, early in the seventeenth century the Jesuit Father Lana had made a proposition which is described in his book. It must be remembered that the barometer, by means of which the pressure of the air is ascertained, was discovered in 1643.

In 1766 Mr. Henry Cavendish declared that



BALLOON BOARD GAME PLAYED WITH DICE AND COUNTERS      THE CORRECT HISTORY OF BALLOONING  
UP TO THE END OF THE EIGHTEENTH CENTURY IS EMBODIED IN THE LETTERPRESS AND ILLUSTRATIONS



FLYING MACHINES

ENGRAVED BY M. FESSARD, AFTER T. ST. ANDREA

"inflammable air" was more than seven times as light as common air, and shortly after, Dr. Black, of Edinburgh, asserted that if a sufficiently light bladder were filled with inflammable air, the bladder would necessarily rise. Unfortunately his other studies prevented his continuing work in this direction, so that it is Cavallo, an Italian, who has the honour of being the first practical experimenter. The account of his experiments with hydrogen-filled soap-bubbles was read to the Royal Society on June 20th, 1782. His difficulty lay in being unable to obtain a sufficiently light material which was impervious enough to prevent the escape of so volatile a gas as hydrogen. The art

of aerostation was thus on the eve of discovery in England when it was announced from an unexpected quarter in France.

There are several stories which tell of the simple means which led to the idea carried out by the great brothers Joseph and Etienne Montgolfier. Whether it was the ballooning of a shirt hung out to dry in a strong wind, or the ascent of smoke accidentally enclosed in a paper bag, does not greatly matter; it is sufficient to know that, as in the case of the apple of Newton, some homely objects were instrumental in revealing to a thinking man that which a long series of laboratory experiments had failed to make practical.





## The Janssen, or Somerset, Portrait of Shakespeare Part II. By M. H. Spielmann, F.S.A.

As a matter of fact, however, there was very good—or, at least, very real—reason why Jennens *could* not produce his picture without incurring a storm of damning criticism and derision from his implacable opponents; for Jennens had caused Earlom to “fake” the plate by introducing into the picture an element which does not exist there, and which must undoubtedly have been intended to strengthen the spectator’s belief in it as a portrait of Shakespeare. For upon the background, above the head, is shown a small ribbon-scroll, and on it the words *UT · MAGUS*. It is curious to observe that when Boaden went to examine the picture he did not remark upon the absence of this all-important piece of testimony, which had been copied from Earlom, in all good faith, in the mezzotints of Robert Cooper and Charles Turner,\* and had been cut in the line-engraving of Thomas Wright for Wivell’s book, but was removed before publication, as can be seen from traces still left on it, when Wivell satisfied himself as to Jennens’s playful “conceit.”

The words “*Ut Magus*”—“Like a Magician”—are of course adopted and applied to Shakespeare from Horace’s *Epistle to Augustus* (Book 2, Epistle 1):—

“*Ac ne forte putes me, quæ facere ipse recusem  
Cum recte tractent alii, laudare maligne  
Ille per extantum funem mihi posse videtur  
Ire poeta; meum qui pectus inaniter angit,  
Irritat, mulcet, falsis terroribus implet,  
Ut magus; et modo me Thebis, modo ponit Athenis*”

—which may roughly be rendered thus:—

“As I might be thought to praise too little a style in which I

\* In Boaden’s print, however, the ribbon and inscription appear in the margin above the picture itself, as if he had some suspicion that something was wrong—or, knowing that it was wrong, did not wish entirely to discard the words, whereby Earlom and the picture would both have been brought, by implication, into discredit.

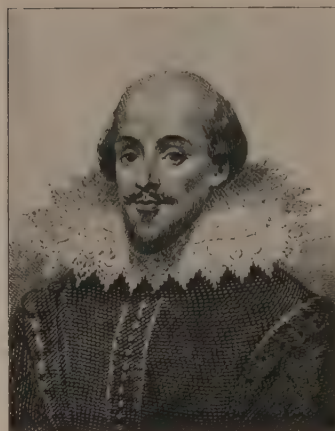
myself have not chosen to work, but in which others succeed, I affirm that it does not surprise me that a poet who tortures me with vain imaginings, who angers me, soothes me, fills me with false fears, is like a magician; one moment he carries me to Thebes, a moment later to Athens.”

The application of the words to Shakespeare, then, was well imagined, for he is the poet beyond all others who has completest sway over his hearers, and can transport them whither he would. It will be recognised that the discovery that no such words were upon the picture as represented, and that Jennens had had them put there without any sort of justification or explanation, would have been fatal to his character for honesty, especially in that age of vitriolic criticism; so that here we have ample motive for the hitherto unexplained reticence and discretion of the injudicious owner.

The whole circumstance is so suspicious, that we cannot help asking ourselves whether the mystery, if such there be, of the 6 in the age “46” is wholly unconnected with Jennens’s “conceit”; whether the conversion, if such it be, from 40 to 46 was not another playful addition which might account for the author’s indisposition to confront his critics with the picture they so mercilessly assailed and so loudly demanded to see.

This episode introduces us to the question whether the picture was intended for Shakespeare after all. Mr. Lionel Cust, director of the National Portrait Gallery, unhesitatingly repudiates it altogether; and for my own part I find but one important argument why it should be accepted. Something more is needed than Jennens’s *ipse dixit* of an unsupported belief, and Boaden’s enthusiastic but ungrounded endorsement of the opinion. Even if the 6 in the figures “46” is genuine, it might be held to prove only that another gentleman besides Shakespeare was born

in the year 1564. The one serious argument in its favour is, that the Rev. Henry Buckston's copy (the "Duke of Kingston's" picture) was known and called Shakespeare at the beginning of the eighteenth century—that is to say, within a hundred years of the poet's death. This point will be enlarged upon in a future article. An argument far less convincing is, that it strongly resembles in type, feature, and construction of face and forehead, the plaster so-called "Death Mask," which, as I shall show on another occasion, has no more solid claim to recognition than an unattested tradition *plus* an equally unauthenticated inscription cut into the back of the plaster—" + A° Dñi, 1616," which (if itself genuine) merely establishes the fact that some gentleman died in the year 1616. If we compare it with the only two portraits having any sort of real authority—the Droeshout print and the bust in the Stratford monument—we find that it corresponds on no single essential point, except in the height of the forehead. The face and skull are longer and narrower than in the Droeshout print; the eyes, which are much smaller and half closed, are set much farther below the brows—that is to say, below the supra-orbital ridges, and the piercing pupils have no resemblance to the large wide-open corneæ of the print; the small upper lids are in curious contrast with those in the Droeshout; the eyebrows are different; the nose straighter and more angular, the nostril far smaller; the mouth, much thinner and straighter, is totally different in shape; the upper lip

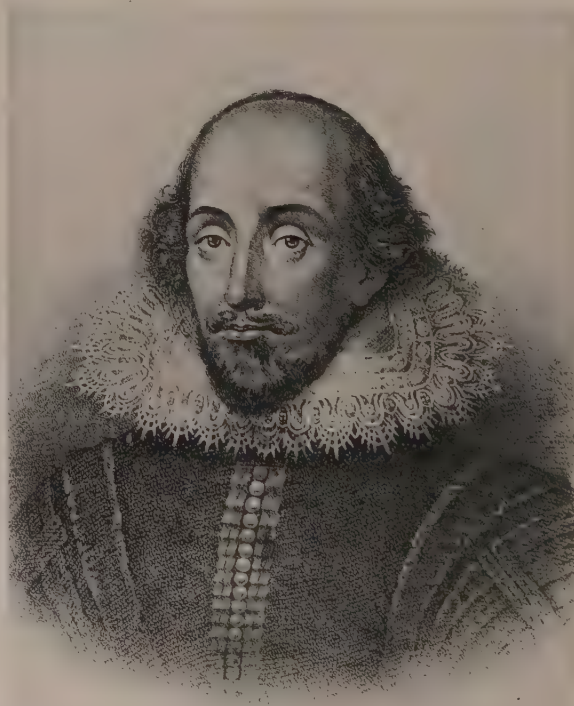


FRENCH. Engraved in line by Lacour from a drawing by Devéria, based on the mezzotint by R. Cooper, and published in "Iconographie Instructive," Rignoux Paris; and again by Panlos, Paris.

and about that, of course, there must be some hesitation.

The fact is that the type of head is far more like that of Shakespeare's patron, the Earl of Southampton, as we see him standing in Van Somer's full-length picture at the Shakespeare Memorial Gallery in Stratford, and in that, in early manhood, in the Duke of Portland's collection at Welbeck Abbey. Indeed, the latter, with its clear complexion, pink

cheeks, and auburn hair (as recorded by Mr. Sidney Lee\*), bears a curious and an undoubted resemblance of a sort to our "Janssen." I do not postulate that it is an actual portrait of Southampton, if only because the Earl was thirty-seven at the time the picture was painted; but in type it undoubtedly bears a strong family likeness to the Southampton portraits mentioned. At the same time, it should be stated that the powerful painting of the Earl by Mierveldt in the National Portrait



ANGLO-FRENCH. Engraved in stipple by James Hofswood the Younger for "The Dramatic Works of W. Shakspeare" in Baudry's European Library, 1842.

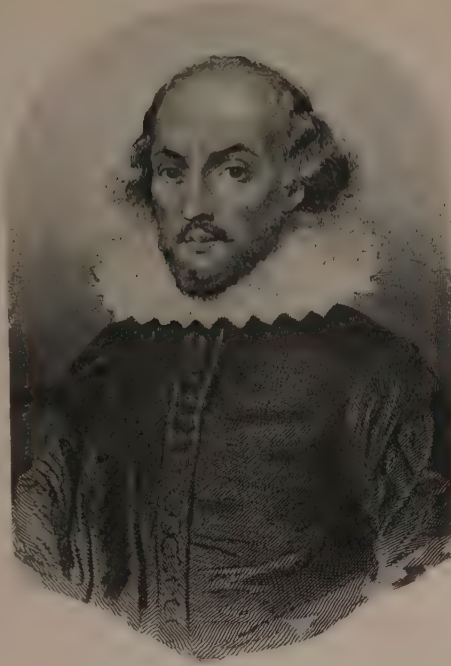
\* *Life of William Shakespeare.*



## The Janssen Portrait of Shakespeare

Gallery bears no resemblance to the others. In the preface to the Catalogue of the Tercentenary Exhibition of Shakespeare Portraits at Stratford (1864) it is asserted that as to the portrait of the Earl of Arundel by Van Somer, "we have it" [the Janssen] "nearly line for line, except that all have given Shakespeare a quantity of hair at the back of the head—the addition probably being given thus as his characteristic." It is interesting, therefore, that Sir John Ramsden, I understand, once suggested that the portrait might be by Van Somer; but, for my part, I know no work by that skilful but rather heavy

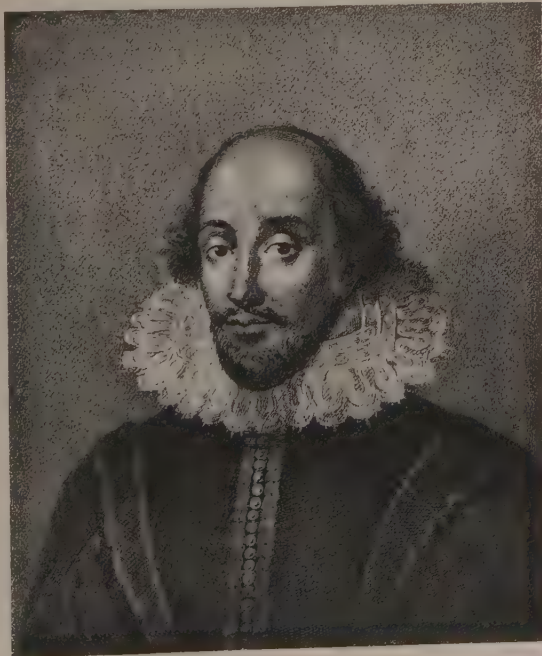
painter anything like so masterly, so delicate, and spiritual as the Janssen Shakespeare. Nor, indeed, do I know of any Janssen quite so fine in quality of tenderness as this—not even the portrait of a lady in the National Gallery. But in the National Portrait Gallery there is a portrait of Elizabeth, Queen of Bohemia (sister of King Charles I.), which, painted about 1620, is from the hand of Mierveldt, and corresponds in many main essentials of technique and quality with the Janssen Shakespeare. It is, perhaps, just possible that the portrait came from him—one of the very best of the five thousand that are computed to have issued from his studio and picture-factory—for he is said to have accepted commissions wholesale to manufacture paintings from sketched or limned likenesses and miniatures sent



FRENCH. Engraved by Fd. Delannoy from a drawing by G. Staal for "La Littérature Anglaise." It belongs to the class of foreign dishevelled Janssens.

before he had the need or desire to date one of them. Edmond Malone, in his first (1790) edition of *Shakespeare's Life and Works*, quoted and accepted Granger's error of misquoting Walpole as to Janssen not having arrived in England at the date of the picture (1610); and in his posthumous edition,

known as the *Third Variorum*,\* he declared that he possessed a portrait by Janssen dated 1611, but without giving any reasons for believing Janssen to be the painter, and without saying what or of whom the painting was. Wornum, in a note in Walpole's *Anecdotes of Painting*, asserts on the faith of Vertue and Immerzeel† that Janssen was born in Amsterdam in 1590. He thus repudiates



FRENCH. Engraved by Casenave, nominally from the picture, but apparently from Hopwood's engraving, showing how the proportions are departing from accuracy.

\* Edited, in 21 vols., by James Boswell the Younger, from materials left by Malone, who had died in 1812 (1821).

† *Levens en Werken der Hollandsche en Flaamsche Kunstschielders*, by Immerzeel, 1855.

Sandrart's conclusive evidence, which goes back to 1675-1679—that is to say, only ten years after the painter's death, and gives a very clear account of Janssen's origin, and of his departure from England. In his Latin version (1683) of his *Academia Nobilissima Artis Pictoriae*\* he heads his article on Janssen "Cornelius Jansonius Londinensis," i.e., "Cornelis Janssen the Londoner."†

He says: "The reason why he may be reckoned among the Flemish is because his parents were born in Spanish Flanders, who, in any case, owing to military disturbances,‡ withdrew to London,

\* Boaden quotes it as *Academiae Picturae Nobilis*, Caput xx., p. 314.

† It is interesting to give the original text:—"CCXXXII. Belgis propterea annumerari potest, quia Parentes ejus in Belgico Hispanico nati fuerunt, et ob tumultus saltem bellicos Londinum concesserant, ubi hunc deinde genuere filium. Hic cum ad artem pictoriam sese applicuisset, iconibus potissimum confidendis operam dedit; unde in servitiâ Caroli Stuarti Regis Angliæ assumptus, Regis atque Reginae, totiusque aulae elegantes elaborabat effigies. Ortis autem inter Regem hunc atque Parlamentum dissidiis, adeoque in turbas hasce involutâ tota Anglia, Jansonius noster unâ fere cum omnibus celebrioribus artificibus aliis ex Anglia discedebat, translato in Hollandiam tum temporis omni felicitatis genere affluentem, domicilio: ibidemque postquam icones confecisset egregias plurimas, tandem anno 1665. Amstelodami ex hac miseriarum valle emigravit."

‡ Exactly what these particular disturbances were has been differently explained as (1) the sack



DUTCH. Lithograph. Probably the frontispiece to the Opera text of "Othello." Published by Lier Frères, The Hague. (?) 1870; departing still further from the original.

Janssen, in company with nearly all the other more distinguished artists, left England, and he removed his home to Holland, which at that time was abounding with prosperity: and there he went on producing admirable portraits in great numbers until the year 1665. At Amsterdam he quitted this vale of tears."

This account is supported by two documentary pieces of strong presumptive evidence. The first is an archival register of Amsterdam—as Mr. Maurice W. Brockwell has reminded us—dated 9th of January, 1646, in which the



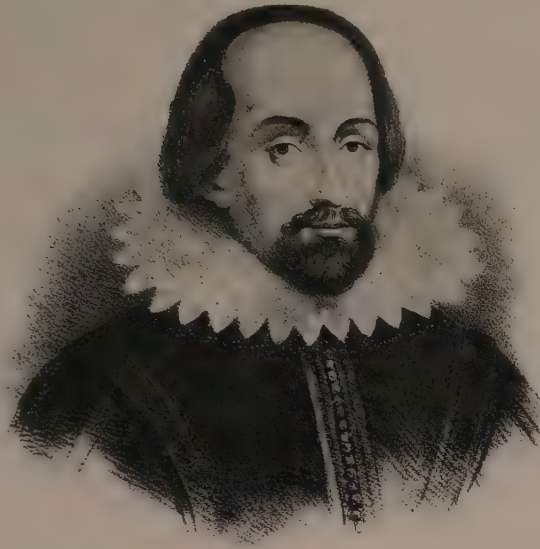
Engraved in stipple, strengthened by line, by Gardner, nominally after the Janssen portrait, but really after no conceivable original, for "The Literary Magazine," 1793. Wivell says of it (in 1827), "I hope he is sensible it possesses no merit."

of Antwerp by the Spaniards (the "Furie Espagnole") in 1576; and (2) the fall of the same city before the Duke of Parma, in 1585. Both are unlikely, as the date of baptism of the first "Cornelis Janssen," recorded in the Register of the Dutch Church, Austin Friars, is 1572. The wholesale banishments by the Duke of Alba's courts of heresy from 1566 onwards, accounted for the presence in England of very many refugee artists and artificers.



## *The Janssen Portrait of Shakespeare*

painter, Cornelis Jonson of London,\* gives his age as fifty-two. The second is the fruit of more recent research among the registers, already mentioned, of the Dutch Church, Austin Friars,† which establishes the fact that among numerous entries concerning the Janssen family—or, rather, the Janssen clan, for the Janssens were a numerous tribe, bewildering in their relationships—under date 14th of October, 1593, in the list of baptisms, is “Cornelis Jansz f. Cornelis” (the “f” standing for “the son of”). An earlier Cornelis Janssen—perhaps his father—had been baptized on the 14th September, 1572; but he is hardly likely to have been our painter, who, we know, after leaving England and living and working successively at Middelburg, Amsterdam, the Hague, and Utrecht, died at Amsterdam in 1665, painting to the last. By that time the elder Janssen would have been about ninety-three years old. Moreover, there is reason

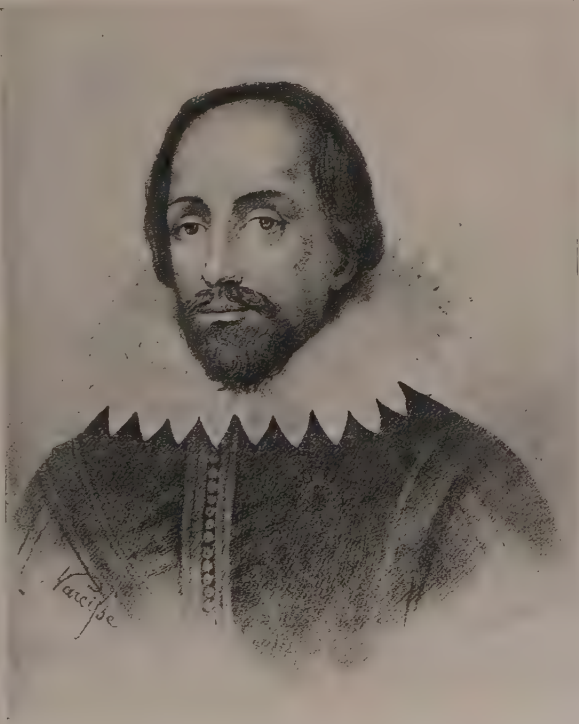


FRENCH. Lithograph by Ducarne, after a drawing by Garnier; No. 66 in the “Galerie Universelle,” published by Blaisot. An attempt to humanize the grotesque misrepresentation of the line engraving by Gardner.

this warrant (incorrectly dated by Walpole and by all succeeding writers who depended upon him) runs as follows:—“Die Martis 10. Octobris, 1643. Ordered, that Cornelis Johnson, picture-drawer, shall have Mr. Speaker’s warrant to pass beyond seas with Emanuel Pass, George Hawkins; to carry with

him such pictures and colours, bedding, household stuff, pewter, and brass, as belongs unto himself.” †

Janssen had been not only Principal Painter-in-Ordinary to the King, but had painted at the Earl of Southampton’s—an interesting link with Shakespeare. But there is another and a stronger link—“possible,” if not probable—which, so far as I know, has



FRENCH. Lithograph by Mlle. Formentin, after a drawing by Narcisse, partly from the engraving by J. Pass, but mainly from the Ducarne-Garnier lithograph, reversed. Published by Decrouan, circa 1850.

‡ Hubert Le Sueur, the sculptor of the statue of Charles I. at Charing Cross, was among the crowd of those artists who left England at the same time, in consequence of the political upheaval and the Civil War.

\* Cornelis Janssen’s surname was variously spelt Jansen, Janssens, Janszoon, Jonson, and Johnson. He himself would sign Johnson or Jonson, adding “of London.” Similarly Gerraert Jansen, the sculptor of Shakespeare’s bust in Holy Trinity Church, Stratford-on-Avon, was known as Gerard, Gerrard, or Garrett Jonson, or Johnson.

† See *Foreign Artists of the Reformed Religion working in London from about 1560 to 1660*, by Lionel Cust, M.V.O., F.S.A., 1903. Reprinted from the *Proceedings of the Huguenot Society of London*.

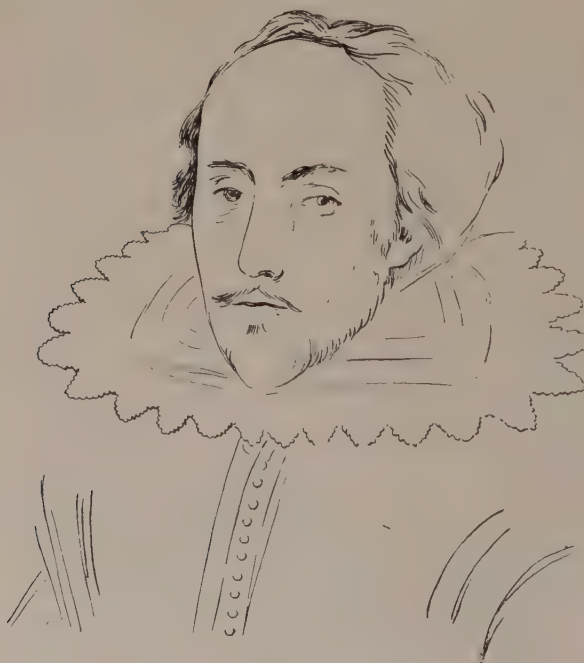
hitherto escaped attention. When in the year 1636 Vandyck's genius cast its blighting shadow over Janssen's fame, Cornelis withdrew to Bridge by Barham Down, in Kent, and lived with Sir Arnold Braems, a Flemish merchant according to some, according to others a Dutch refugee. About a mile or two away at Chilham Castle (according to others at Digges Court) lived Sir Dudley Digges (1583-1639), judge and diplomatist, whose portrait Janssen painted, as well as others of his family. Sir Dudley, who was the grandson of the mathematician Leonard Digges (d. 1571), and son of Thomas Digges (d. 1595), was brother to Leonard Digges (1585-1635), the poet and translator,\* and the passionate admirer of Shakespeare, to whom, it will be remembered, he addressed the not-too-satisfactory poem signed "L.D." in the First Folio (of 1623). As Janssen is known† to have been a professional copyist, might he not, we may ask, have

made this picture from a sketch—a limning or miniature—of Shakespeare in Leonard Digges's possession? The question is prompted by the undoubted fact that in 1610 the Cornelis Janssen now recognised as having been born in 1593 was but a lad of seventeen, while the picture reveals the mastery and power of a painter of years and experience.

Other links with Shakespeare might be found in Janssen's portrait of Ben Jonson, now or formerly at Wimpole, and in the large family picture attributed to him of Sir Thomas Lucy's family—wife, nurse, and six children—at Charlecote. As a possible example of Janssen's copies (which he did not hesitate to sign as if they were originals), the picture of Shakespeare might stand; but even if accepted this proposition still leaves open the unanswered and unanswerable question—is the portrait meant for Shakespeare after all? It has certainly been so considered for at least two hundred years. Whether it is or not, there is no doubt that it will remain for ever associated with the name of Shakespeare, and will be regarded as the most romantic, artistic, elegant, and pleasing of all the reputed portraits of the poet.

\* He was, it will be seen, twenty-one at the time of Shakespeare's death, and twenty-seven seemingly when he wrote the poem to which I allude. I say twenty-seven, for copies of the Folio have been known with the date on the imprint, 1622.

† See Dallaway's note in *Walpole*, p. 214.



KEY SKETCH OF THE BULSTRODE (SOMERSET-RAMSDEN) JANSSEN,  
TO SHOW THE APPARENT OUTLINE OF THE HAIR





"SPRING"

FROM A PASTEL BY ROSALBA CARRIERA

*In the possession of Messrs. Lenygon & Co.*







# NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

RUBENS'S "SCENES FROM THE LIFE OF ACHILLES."

DEAR SIR,—I have two pictures designed by Rubens, *Scenes from the Life of Achilles*. Who is the possessor of the (I believe) other five of the series?

Yours faithfully, C. E. SEWELL.

BOOK ON ROAD WAGGONS, ETC.

SIR,—Re inquiry in THE CONNOISSEUR MAGAZINE for November, from George Lansdown, of *Road Waggon, etc.*, the following may interest this gentleman:—I have in my possession an old print of the *Rolling Waggon*, being drawn by eight horses, with general directions for the driver. Made by James Sharp, No. 15, Leadenhall Street, London, 1773, according to Act of Parliament. Size  $9\frac{1}{2}$  in. by  $8\frac{1}{2}$  in.; mounted on cardboard. There is a kind of hood to this waggon, and printed on the outside is "James Sharp, Leadenhall Street, London, Common Stage." The print itself would appear to me to be a kind of advertisement of the period.

Yours faithfully, W. H. SMITH.

BOOK ON ROAD WAGGONS, ETC.

SIR,—Your enquirer, Mr. George Lansdown (in your issue of November, 1909), should see *Early Carriages and Roads*, by Sir Walter Gilbey (Vinton & Co., London), as I think it would help him.

Yours truly, JOSH. SIM EARLE.

RYLAND'S PAINTING OF "CYMON AND IPHEGENIA."

DEAR SIR,—In your issue of February, 1907, there is an enquiry as to where the original painting was from which your reproduction of *Cymon and Iphigenia*, by Wynn Ryland, was made. The reproduction took the form of a frontispiece to the September Number for 1905. I have referred back to this and find it is a facsimile of a 42 in. by  $24\frac{1}{2}$  in. painting in oil, which has been in the possession of my family since 1877. Previous to this it belonged to a very old lawyer of good family. I had recently seen a small picture of the same subject in the Wallace Collection by Richard Westall, and thought that ours might be

by him. It is news to find it is by Angelica Kaufmann. Do you think this is the case?

There are three small liberties which have been taken by the engraver, viz.: the beads round the upper arm and the plaits in the hair, also the sandals. Otherwise the two pictures are identical as far as the circle goes.

I am, yours faithfully, G. EDW. HACKFORD.

JUG BY CARTE.

SIR,—In your issue of August, 1902, there is an account, accompanied by two engravings, of a hand-wrought, eighteenth-century jug by Carte. It will doubtless interest your readers to know that I have a similar jug, which I bought at the sale of the effects of a Mr. Willis nearly twenty years since. The jug bears the name "Jane Cowling, Toxford," for whom one may presume it was made. The little landscapes do not appear, and on the front there is a scroll of ribbon suspending from the neck of the figure a quiver full of arrows and a flaming torch. One may conclude that Carte was a true artist, and did not content himself with making a replica.

Faithfully yours, J. W. BERNARD, *Lieut.-Colonel*.

PAINTING BY R. PEMBERY.

DEAR SIR,—With reference to the letter of Mr. Edward van Speybrouck in "Notes and Queries" in the October issue of THE CONNOISSEUR MAGAZINE, I have no hesitation in pronouncing the landscape in question to be the work of my beloved grandfather. I am in accord with your worthy correspondent that Richard Pembery—for such was his name—was a painter of great ability, especially in landscape works, his excellent choice of colours and minuteness of detail in foliage being very prominent features, and should rank him among the best. He was born, I think, in the year 1819, and died at the age of 74. His father, being the finest herald painter of the day, I have always been at a loss to understand why his works have not been appreciated before this, as there must be a good number in existence. I myself am the proud possessor of some of his best, both landscapes and marines. I may mention that *Cairnes Cathedral at Sunset*, *Epping Forest*, and *A Calm* are three of his masterpieces, and contrary to that

## The Connoisseur

possessed by Mr. van Speybrouck, are in excellent preservation, and nothing would give me greater satisfaction than his inclusion to the English School. At all times I shall be pleased to give Mr. van Speybrouck any further information it may interest him to know, and tender him my sincere thanks for his compliments of one I hold so dear.

I am glad the discovery of facts is through the medium of your valuable periodical.

I remain, yours faithfully,  
JOHN RICHARD HUNT PEMBERTON.

### "MONEY LENDER."

DEAR SIR,—It is not improbable that this is a copy of a fairly well-known picture in the Windsor Collection, entitled *The Misers*, painted by Quentin Matsys, a Flemish artist (1460-1529). This picture was engraved, and a duplicate is stated to have been in the possession of Lord Lyttelton. As a copy its value would, of course, be trivial.

Yours faithfully, R. LANGBURN AGAR.

### "CHRIST FEEDING THE MULTITUDE."

DEAR SIR,—Referring to Mr. M. V. Stephens's inquiry *re* the picture *Christ Feeding the Multitude*, this picture is in a church in Spain, which was built about 1200. I presume that this picture will be the original, and Mr. Stephens's a good copy. The one to which I refer is exceedingly large, measuring about 12 ft. by 10 ft. high. It is in a carved wood frame, which looks like fifteenth-century work. The picture is in good condition. Can any of your readers let me know the painter, or the school, and the approximate value of this picture?

In the same church there is also a very fine painting of *The Lord's Supper*, about 3 ft. by 2 ft. high. Could you tell me the artist and value?

Yours faithfully, A. P. THOMPSON.

### PICTURE OF THE "MONEY LENDER."

DEAR SIR,—This picture is a copy or a replica of Quentin Matsys's work, known as *The Two Tax Collectors*, in the Royal Old Pinakothek in Munich. But in the latter there is *no bird* on a perch in the background, and the man to the left has a jewelled ornament in his cap. In place of the bird there is a pair of large scissors hanging from a hook in the shelf.

If Mr. Stephens's picture were to turn out a genuine Quentin Matsys, he would have a valuable find indeed. Of the large picture, *Christ Feeding the Multitude*, it is impossible to say anything from a mere small

photograph; but I should not be inclined to consider it of value. There are scores of them to be found.

Yours truly, E. SCHILLING.

### LAWRENCE'S PORTRAIT OF CHAS. WM. BELL.

SIR,—I should esteem it a favour if you or any of your readers could\* inform me where the original painting, *Portrait of Chas. Wm. Bell*, by Sir T. Lawrence (which was engraved by Wm. Whiston Barney), is at present, and what family this Bell is?

Yours truly, MONTAGUE MORRIS.

### PAINTING SIGNED H. J. S.

DEAR SIR,—I should be so very glad if you could inform me who the painter was who signed his name "H. J. S."? The subject is *The Reapers*, very brilliant colouring and large. The canvas does not look *very* old.

Yours very truly, (MRS.) MAUDE DICKINSON.

### "THE WATERMILL," BY HOBBEEMA.

SIR,—I notice in the account of Lady Wantage's collection of pictures in the December number of THE CONNOISSEUR MAGAZINE an illustration of *The Watermill*, by Meindert Hobbema. I have what appears to me to be a painting of the same subject taken from a different point of view. It formerly belonged to my great uncle, Thomas Green, author of *The Diary of a Lover of Literature*, etc., and was described in his catalogue as purchased by him of Thompson Martin, 3rd November, 1820. The picture is signed "Hobbema" in the right-hand corner, but there is no initial letter. Can any of your readers tell me who Thompson Martin was—whether a picture-dealer or not?

Yours faithfully, W. T. HARTCUP.

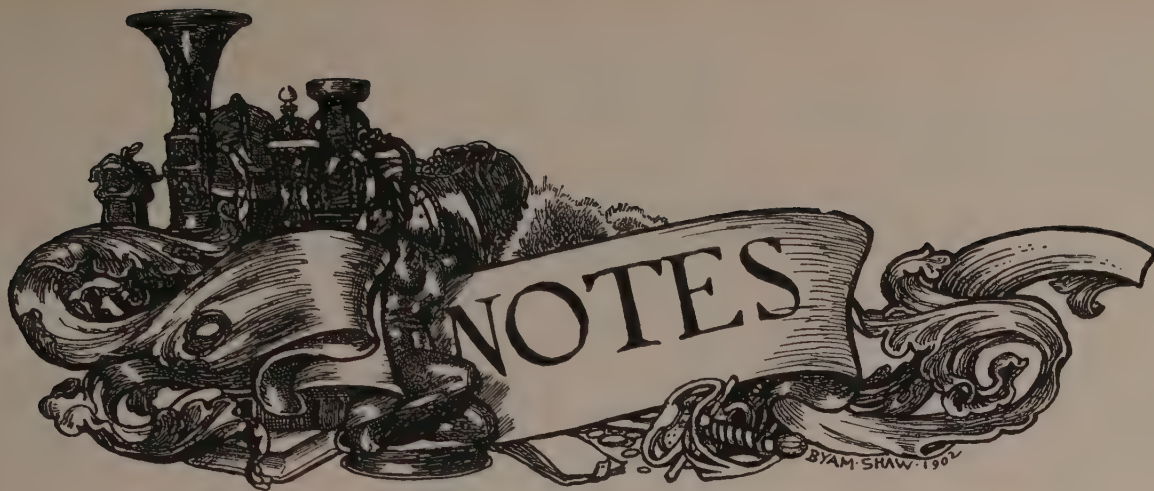
### KNOCKER BY WILLIAM KENT.

SIR,—In the December number, 1909, page 226, appeared an illustration of the door-knocker at Devonshire House in Piccadilly. In the accompanying article I do not see it mentioned that this beautiful specimen was designed by William Kent. As I thought this might be of interest, I call attention to the fact. The mansion was built by William, the 4th Duke, and probably it was owing to the influence of his father-in-law that Kent, who was then living with his patron at Burlington House, was employed.

As is well known, the iron gates here and the supporting pillars (the latter also designed by Kent) were removed from Chiswick, an estate which passed to the Cavendish family from the marriage of this 4th Duke to the daughter and heiress of the Earl of Burlington.

Yours truly, H. LENYON.





THE early English porcelain factories had a great love of figures of children. In dainty mincing attitudes and clad in fanciful costume, painted in all the enamel colours the potter could produce from his palette, Chelsea and Derby and Bow have given us a gallery of children at play, as musicians and as dancers, who captivate all china collectors, and win admiration for

#### Two Bow Figures

their simplicity and sprightliness. The two Bow figures we illustrate, formerly in the Seago collection, represent two boys. One is modelled as playing a drum, and the other holds a flute to his lips in Arcadian fashion. The charm of all such figures lies, in spite of the clever modelling, in the beauty of colour harmonies. The modeller has artfully followed the laws governing the technique of china potting.



BOW FIGURE



BOW FIGURE

The tree-stump supports the weight of the frail clay in the oven, the drum is part of the body, and the uplifted arm is not too much in evidence. There are good reasons for this; a projecting arm adds to the difficulty of potting successfully, and as a china ornament is a mistake, and liable to early fracture. The two figures are a pleasing pair, and although slightly imperfect, are worth about £25 each, for Bow is eagerly collected.

OLD tea caddies have engaged the attention of some collectors to the exclusion of all else. In satinwood and ivory and in rare combination of exquisite woods, many of the finest examples exhibit the art of the cabinet-maker at its highest. But it is exceedingly rare to find a tea caddy of glass mounted in contemporary silver with handle, escutcheon, and rims in chased silver of the time of George II. This is an important example, as a tea caddy in this form is unique. It belongs to the days when the Young Pretender Charles Edward defeated the king's troops at Prestonpans, and when a victorious army invaded this country, and proceeded as far as Derby. Fielding had just written his

*Joseph Andrews*; Bow had commenced to make fine porcelain on the banks of the Lea, and Dr. Johnson was in the midst of his *Dictionary*; Clive had commenced to lay the foundation of our Indian Empire, and Wolfe had not won his victory at Quebec.

Altogether such a tea caddy as this, bearing the hall-mark, and



GLASS TEA CADDY

being indisputably of so rare a character, is a valuable acquisition, and its owner, Major E. F. Coates, is to be congratulated on its possession.

• THIS beautifully made model of a ship, the property of Mr. W. H. Saunders, the Curator of the Portsmouth Museum, was made by French prisoners in 1813. In this year there were about eighteen thousand prisoners in the locality of Portsmouth. Though their position was irksome, the Government did all they could to alleviate their situation in

being deprived of their liberty. The fortune of war alone had brought them amongst us, but they were kindly treated, despite the fact that Buonaparte was never tired of arousing a spirit of hatred towards England in the breasts of his soldiers by allusions to this subject. In his address to his troops before the battle of Waterloo he said, "Soldiers, let those amongst you who have been prisoners of the English detail to you the hulks and the frightful miseries they have suffered." The deft hands of these French prisoners were never idle, and with great skill and ingenuity they carved beautiful models of ships,

chessmen, and other articles out of the bones of the meat supplied to them for food. In addition they made braided work-boxes and dinner mats from dyed straw served out to them to sleep on. From these at weekly sales they earned a pittance to lighten their hardships and increase the comfort of their confinement.



MODEL OF A SHIP MADE BY FRENCH PRISONERS



FROM time to time notices have appeared in the Press of the impending sale by auction, and consequent loss and dispersal, of the "Gardner collection." What is the Gardner collection that the Press should show concern as to its fate, may be asked by many of our readers, to whom it is but a name.

It is a collection of prints and drawings, but of prints and drawings which not only possess their appraisable and intrinsic value as rarities and works of art, which cannot be taken away from them; but, what is of far more importance and beyond any price, they present the most astounding, marvellous and unique collection of records of vanished and vanishing London.

The collection comprises, in fact, nearly if not quite 60,000 prints and drawings illustrative of Old London, its history and topography, its streets and palaces; famous, curious and interesting houses; and what is more, of their interiors, architectural details, decoration, carving, furniture, and the portraits of celebrities who lived in them. To realise its amazing wealth let us compare it, for a moment, with the famous Crace and Croll collections of the British Museum. To begin with, in the former there are fewer than 7,000 delineations against the 60,000 of the Gardner collection, and, moreover, it is destitute of the interiors, the decorations, the portraits, and all the "*genre*" pictures which make the "Gardner" such a vivid and realistic pictorial epitome of London's past; the second great collection, the Croll, contains but 5,500 illustrations.

At present the Gardner collection still reposes in the 110 massive portfolios of "royal" size, each on its appointed shelf in the long gallery or library, planned and built expressly for its reception by the far-sighted antiquary and artist who created it. The gallery lighted by large oriel windows of carved stone filled with antique Swiss and German painted glass, panelled with old oak, and appropriately adorned with mediæval curios, arms and weapons, was a fit casket for such a treasure, insured more than thirty years ago for £20,000. Its value to-day is hard to estimate, but to exhibit it 36,000 feet, or not far short of an acre of wall space, would be needed. No living person has examined it all through, and merely to catalogue it for sale must still occupy many months.

The collection excels all others in every possible direction, and has been known, though imperfectly, to writers and historians as the collection of London *par excellence*. Indeed, the experts of the British Museum have habitually, and for fifty years, referred enquirers and those engaged in research to it for the information they are unable to supply, and many questions as to boundaries and sites have been settled through access to the plans and delineations locked in its weighty portfolios.

It is known to be particularly rich in rare sixteenth-century views and plans, many of which will be sought for in vain amongst our national treasures in the British Museum. In our relatively casual examination, we

came on a carefully detailed and perfectly unique view of the lovely chapel of St. Mary Ronceval on the site of Northumberland Avenue, before the powerful Earl of Northampton, son of the unfortunate Earl of Surrey, the poet, acquired the site in 1600 for the noble mansion, which later passed by marriage to Algernon Percy, tenth Earl of Northumberland; also a large Elizabethan picture—plan of the manor of Hackney on vellum, the Chelsea of the north-east of London, long the residence of the noble families of Vere, Rich, Zouch, Brooke, and Rowe; and another wonderful treasure, the long procession of the funeral pageant of Sir Philip Sydney wending its way through the Strand, discovered on the walls of a farm-house, near Penshurst, a century or more ago. A portfolio of magnificent drawings by William Capon of fine mediæval decorations and tapestries of the old royal palaces of Westminster, of which Westminster Hall is almost the sole remaining part, rivetted our attention. This surely is a national asset of unique and first-rate importance. These interior views, of which no replicas exist, are of chambers which formed integral parts of the Houses of Parliament, as handed over by Tudor Sovereigns, and would alone justify both political parties in joining hands to exhibit and secure them for the nation.

But of even more practical interest to authors, historians, artists, and actors is the unrivalled collection of coloured engravings and mezzotints of the old theatres, tea-gardens, assembly-rooms, and places of general resort presenting vivid contemporary illustrations of the doings at Mary-le-bone and Spring Gardens, Ranelagh, Bagnigge Wells, the Pantheon, Vauxhall, the Mall, and Hyde Park throughout the seventeenth and eighteenth centuries. The exquisite mezzotints, life-like and speaking in their realistic beauty and subtlety, for which thousands of pounds are now cheerfully paid, re-embodied the life of those still romantic days of our forefathers, which we love to dwell on and try to realise. The old engraved admission cards and playbills—many of them very artistic productions—actually used by the very actors in these scenes and revels bring them very near to us. No less convincing evidence of the modes of life and the pastimes of our ancestors are the pictures relating to museums and menageries, exhibitions, fêtes, and fairs, notably those of St. Bartholomew and Southwark, and those held just so often as the Thames was frozen, and graphically described by Evelyn and Pepys. The old trades and callings are well seen in pictures of streets and shops, but especially in the street cries—one perfect set of which will fetch a thousand pounds—of which there is here a particularly large and varied series. These taken with the portraits of prominent people connected with London, and what famous person was not; the maps and plans of streets and districts long swept away, of palaces, fortresses, prisons, and great historic mansions; the delineations of tragedies, fires, riots, punishments, pageants, events, and monuments, of many of which no other pictorial traces exist, provide an absolutely inexhaustible mine of information and

reference for artists, authors, students, architects, and actors, and a never-failing source of instruction and amusement for others in every class of life.

Should this collection be dispersed, no one, not even with the unlimited resources of wealth and time, could possibly form such another. There are societies engaged in measuring, photographing, and describing the still remaining vestiges of old London patronised by many men of light and leading, like Lord Rosebery, Mr. Balfour, and Mr. Harcourt. But fifty years ago our unwearied antiquary was devoting his time and wealth to this very object, and the Gardner collection already contains drawings of all the famous, curious, and interesting old houses that exist, as well as of those which have been swept away, often made just before their demolition.

Is this great series of illustrated archives of this vast and wealthy City of London, the focus in which the life of the Empire has concentrated—the Court, the Parliament, the Church, the Law, the Stage, the fashion, the wealthy—to be scattered and dispersed? Here in these very streets and buildings were the momentous decisions of history come to, and here the triumphs and pomps, solemnities and tragedies enacted. London is the head that planned, the nerve centre that directed the events that have built up this great Empire, and in these pictures are gathered together all that is known, almost all that can be known, of the actual life and appearance of this great city from the time it became the Londinium of Imperial Rome to the dying out of the Hanoverian dynasty. Its purchase by the venerable Corporation, or by the London County Council, whose new corridors and public rooms would alone display it, is a public duty. Let it be State-aided if necessary—any price would be a bagatelle—so that we escape the reproaches of posterity the world over.

THE frontispiece to the present number is a reproduction of one of the numerous examples of the work of Sir Peter Lely, preserved at Hampton Court. For many years it was believed to be a portrait of Princess Mary, who espoused the Prince of Orange in 1643, and at whose wedding Lely was presented to Charles I. The official catalogue, however, states that this picture is not a portrait of the Princess Mary, as it has been called for the last hundred years or so, as is evident from the contemporary mezzotint after it by A. Brown, which is inscribed, *Madame Jane Kellway, P. Lely Eques Pinxit*, while, moreover, it bears no resemblance to other likenesses of her at this time.

The *Portrait of Lady Mackintosh*, by Allan Ramsay, which we reproduce, hangs in the drawing-room at Tasburgh Hall, in company with those of Prince James and his son Prince Charlie, illustrated in THE CONNOISSEUR MAGAZINE of April, 1909. Lady Mackintosh was the daughter of John Farquharson, of Invercauld, and was born in 1725. On the 14th January, 1741,

she married Sir Angus Mackintosh, twenty-second chief of Clan Chattan, and an officer of George II. in the Black Watch, and "could therefore neither be untrue to his salt, nor fight for his convictions." He was taken prisoner by the followers of Prince Charles Edward, and handed over on parole to the custody of his wife. In 1745 Lady Mackintosh, when only twenty years of age, "pitying the Prince for misfortunes which he had not brought upon himself," resolved to exert all her influence on his behalf. She therefore took steps soon after the commencement of the rising to embody her husband's clan. This she did by raising a battalion of about eight hundred men, who, filled with a spirit of affectionate regard and admiration, dubbed her "Colonel Anne," a title which she held throughout "the '45." Whether her husband knew that she had made plans for raising a body of men is not known. Sir Walter Scott describes her as "a gallant Amazon," and we also hear of her "figuring largely" at the battle of Falkirk, riding at the head of her men, wearing a blue bonnet on her head, and having a brace of pistols in her holsters. She was not the awe-inspiring female monster as was commonly believed by the English soldiery, but as will be seen from the portrait a pretty though somewhat delicate-looking girl, with a high forehead and sparkling eyes. The rumour which was started after Culloden, affirming that she was present there, is entirely fictitious. After that battle she was placed in custody by order of the Duke of Cumberland, and before her actual arrest she was very badly treated and insulted by the soldiers, Lieutenant-General Hawley even saying that he would honour her with a mahogany gallows and a silken cord. She was kept under guard in her own room for six weeks, at the end of which period, having given her parole, she was set at liberty. In 1748 she visited London, and "was caressed by ladies of quality of the same way of thinking, was even intimate with the Prince of Wales's family, and so favourably received by the publick that she never met with any insult on account of her principles." Her husband, Sir Angus, died in 1770. She herself died in Edinburgh, childless, on March 2nd, 1774, regretted and admired by all who knew her.

"Rosalba Carriera, better known by her Christian name alone. . . ."

"Rosalba in the year 1720 was 45, and had never been pretty. . . ."

What would the fascinating and successful Rosalba think of the above extracts from her life in a modern biographical dictionary? Why do we disregard her surname—Carriera—and think of her affectionately as Rosalba? Why does her staid biographer trouble to note such trivialities as Rosalba's looks, and the fact that she is better known by her Christian name alone? Because he was a wise biographer and understood that it is just such apparent ephemera that enables the reader to realise personality and temperament. Rosalba made the dainty art of pastel portraits popular in Paris of the eighteenth century, not only because she was



extremely accomplished with her crayons, but also because her cleverness was backed by charm, intuition and camaraderie.

Rosalba did not trouble about searching out the soul; she did not study a sitter with seer-like eyes and suggest on the canvas depths of infamy to which the unfortunate person might one day descend, a gift which certain great portrait painters of our own day are supposed to possess. Her manner was rather that of Hoppner's, described some years later by a contemporary; how he first painted a head as beautiful as he could make it, how he then titillated it down until it became something like the sitter: at that he would leave it, a compromise, pleasing both to artist and sitter, something between the ideal and the real.

When Rosalba was painting an ideal head she found it, doubtless, an immense relief not to be obliged to trouble about the likeness. I wonder at what period of her career she made the four charming pastels called *Spring, Summer, Autumn and Winter*, which I saw the other day in a Georgian house in Old Burlington Street, now occupied by Messrs. Lenygon & Co. She may, it is quite possible, have known Sir James Dashwood, who brought them to England somewhere about the year 1740, and hung them at Kirtlington Hall, enclosing them in frames of English make of that date.

Realism was the last thing Rosalba aimed at—to her, as to the primitive painters when they introduced their lovely peeps of landscape, nature was always in a smiling mood. Each of her Seasons is beautiful, decorative, sumptuous, and the changes she permits herself are merely from a brunette to a blonde and from a blonde to a brunette, with some slight differences in the hues of the delicate colours. The rounded fingers of her *Spring* lightly touch the pretty disarray of roses and stocks, and there are flowers in her dark curling hair. Her mantle is blue, and a blue fillet—such a pretty note of colour—supports so much of the muslin chemisette as still protects her fair bosom.

The episodes of Rosalba's life, which was a pageant, a course of recurring triumphs, are well known; gleams of it may be found in the diary which she was pleased to write during her stay in Paris in 1720. What a brilliant and successful career it was, with hardly a setback until the age of seventy-two, when her sight failed. She lived ten years longer, and died, an old woman of eighty-two, in Venice, her birth-place.

*Le Vallon* is a reproduction of one of the finest examples of the work of the great French master, J. B. C. Corot, in the Louvre.

The plate after Lancret is one of a series of four representing the *Ages of Man*, in the National Gallery, the other three representing *Infancy, Youth and Age*.

The plate on the cover is a facsimile of a colour-print, *The Travellers*, by the Japanese master, Kunisada, and is signed Toyokuni. The landscape in the background is the work of Hiroshige II.

MESSRS. JOSIAH WEDGWOOD & SONS are to be congratulated on the unqualified success of the recent exhibition in Conduit Street. It has been of the greatest educational value in instructing the public as to the various classes of ware made for a hundred and fifty years, and by the present generation of the same family at Etruria on the old lines.

The visitors' books show over four thousand two hundred names. Among distinguished visitors were Her Royal Highness the Princess of Wales, Princess Henry of Battenberg, and many well-known titled personages. For twenty-three days a constant stream of fashionable and cultured visitors inspected the treasures of the exhibition, and were conducted round by Mr. Frank H. Wedgwood and Mr. Cecil Wedgwood, who stood as worthy representatives of their great ancestor, or by members of the staff at Etruria, who, by their obvious love and appreciation of the ware, did much to excite the interest of visitors.

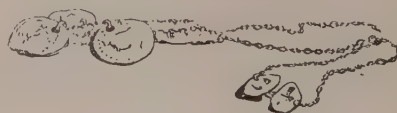
On two evenings lectures were given, illustrated by lantern slides, by Mr. Harry Barnard, the London representative of the firm. The lecturer ably passed in review the life work of the great Josiah, and pictures were shown of the works at Etruria, and the old-world methods still being pursued with vigour by a trained band of artists and craftsmen.

THE subject of ruined and deserted churches is a peculiarly attractive one both to the antiquarian and the general reader. The number of such monuments, in this country especially, is very large, and by investigating facts concerning their existence, much useful historical information may often be laid bare.

This little volume contains many interesting sketches of old religious houses and churches in England which have either been allowed to fall into decay, or have been diverted from their original purpose; but upon the whole the book is coldly descriptive, and lacks that undercurrent of feeling which one might naturally expect a writer on this subject to express. The authoress is surely treating her theme from a wrong point of view when she writes positively in the first chapter: ". . . that the works of man, especially his architectural triumphs, are most beautiful in old age and decay, who will deny?" The whole book is really an extension of this thought, which appears to find greater pleasure in a ruin for its present picturesqueness than on account of the traditions with which it is immemorably associated. Surely a thorough sympathy with the people of bygone days and their actions is an essential preliminary to proper appreciation of those relics of their existence which have come down to us, even though they be in the form of architectural ruins with a claim to be called picturesque.

# Books Received

- Rood Screens*, by F. B. Bond, F.R.I.B.A., and Rev. Dom Bede Camm, O.S.B., 2 vols., 32s. net; *Great Painters of the Nineteenth Century*, by Léonée Bénédict, 7d. net; *Knightsbridge and Belgravia*, by E. Beresford Chancellor, 20s. net; *Inns and Taverns of Old London*, by H. C. Shelley, 7s. 6d. net. (Sir Isaac Pitman & Sons, Ltd.)
- A Book of Satyrs*, by Austin Osman Spare, 21s. net; *Giovanni Boccaccio*, by Edward Hutton, 16s. net; *The Song of Sixpence Picture Book*, by Walter Crane, 4s. 6d. net. (John Lane.)
- The Tudor Facsimile Texts*, 3 vols., by John S. Farmer; *Memlinc*, by W. H. J. & J. C. Weale, and *Constable*, by C. Lewis Hind, each 1s. 6d. net; *Old Chinese Porcelain*, *Old Bow China*, *Royal Sèvres China*, by Egan Mew, each 2s. 6d. net; *Beautiful Children, Immortalised by the Masters*, by C. Haldane Macfall, 21s. net; *Legends and Stories of Italy for Children*, by Amy Steedman, illustrated by Katharine Cameron, 7s. 6d. net; *Chelsea and Chelsea-Derby China*, *Japanese Porcelain*, *Dresden China*, by Egan Mew, each 2s. 6d. net; *Sargent*, by T. Martin Wood, 1s. 6d. net; *Raeburn*, by James L. Caw, 1s. 6d. net. (T. C. & E. C. Jack.)
- Venice*, Parts I. & III. and Vol. II., by Pompeo Molmenti, 21s. net; *The Medici*, 2 vols., by Col. G. F. Young, C.B., 36s. net; *The Evolution of Italian Sculpture*, by Lord Balcarras, 21s. net. (John Murray.)
- The Children's Book of Art*, by Agnes Ethel Conway and Sir Martin Conway, 6s. net; *Kashmir*, by Sir Francis Younghusband, K.C.I.E., painted by Major Molyneux, D.S.O., 20s. net; *China*, by Mortimer Menpes, text by Henry Arthur Blake, G.C.M.G., 5s. net; *Peeps at Many Lands: Germany*, by Mrs. Alfred Sidgwick, illustrated by L. Barglegh Hill, A. C. Bell, and Allan Stewart, 1s. 6d. net; *The Book of the Railway*, by G. E. Mitton, illustrated by Allan Stewart, 6s. net; *Egyptian Birds*, by Charles Whymper, 20s. net; *Eton*, by Christopher Stone, illustrated by E. D. Brinton, 7s. 6d. net; *The Flowers and Gardens of Madeira*, by E. & F. Du Cane, 7s. 6d. net; *Isle of Man*, by A. H. Cooper and W. R. Hall Caine, 7s. 6d. net; *Rivers and Streams of England*, by A. G. Bradley, illustrated by Sutton Palmer, 20s. net; *Hungary*, by Mr. and Mrs. Adrian Stokes, 20s. net. (A. & C. Black.)
- Rubáiyát of Omar Khayyám*, by Edward Fitzgerald and Reynold Alleyne Nicholson, M.A., 7s. 6d. net.
- The Detection of Forgery*, by Douglas Blackburn and Captain Waithman Caddell, 6s. net.
- Modern Cabinet Work, Furniture, and Fitments*, by Wells and Hooper, 12s. 6d. net; *English Furniture and Decoration, 1680-1800*, by G. M. Ellwood, 25s. net; *The Growth of the English House*, by J. Alfred Gotch, 7s. 6d. net; *English Leadwork*, by Laurence Weaver, 25s. net. (B. T. Batsford.)
- William Hogarth*, by Edward Hutton, 5s. net; *Chats on Old Silver*, by Mrs. Lowes, 5s. net; *Eugène Delacroix, The Great English Masters*, Fritz Boehle, E. M. Degas, each 5s. net; *Auguste Rodin*, by Gustave Kahn, 5s. net. (T. Fisher Unwin.)
- The Merry Past*, by Ralph Nevill, 12s. 6d. net; *Lives of the British Architects*, by Beresford Chancellor, 7s. 6d. net. (Duckworth & Co.)
- The Forest Lovers*, by Maurice Hewlett, and illustrated by A. S. Hartrick, 5s. net; *The Water-Babies*, by Charles Kingsley, illustrated by Warwick Goble, 15s. net; *The French Pastellists of the Eighteenth Century*, by Haldane Macfall, 4s. net. (Macmillan & Co.)
- Colour Etching*, by Hugh Paton, 3s. 6d. net. (Simpkin, Marshall, Hamilton & Co.)
- Stories of the Rabbis*, by Jack M. Myers, 1s. net. (Kegan Paul, Trench, Trübner & Co.)
- The Waters of Argyra*, by B. Burford Rawlings, 3s. 6d. net; *Book-Prices Current*, Part IV., 1909, 25s. 6d. per annum. (Elliot Stock.)
- Armour and Weapons*, by Chas. Houllkes, 6s. 6d. net. (Clarendon Press.)
- The National Gallery: Lewis Bequest*, by M. W. Brockwell, 5s. net. (Geo. Allen & Sons.)
- One Hundred Masterpieces of Sculpture*, by G. F. Hill, 10s. 6d. net; *The Mediæval Hospitals of England*, by Rotha Mary Clay, 7s. 6d. net; *Raphael*, by Adolf Paul Oppé, 12s. 6d. net. (Methuen & Co.)
- The Pickwick Papers*, 2 vols., by Charles Dickens, 21s. net. (Chapman & Hall.)
- Grimm's Fairy Tales*, by Mrs. Edgar Lucas, illustrated by Arthur Rackham, 15s. net; *Hogarth's London*, by H. B. Wheatley, F.S.A., 21s. net; *The Deserted Village*, illustrated by W. Lee Hankey, 15s. net. (Constable & Co.)
- Lorna Doone*, by R. D. Blackmore, illustrated by Chas. E. Brittain, 21s. net. (Sampson, Low, Marston & Co.)
- An Art Student's Reminiscences of Paris in the Eighties*, by Shirley Fox, R.B.A., 10s. 6d. net. (Mills & Boon.)
- The Master of Game*, by Edward, Second Duke of York, by Ed. W. A. & F. Baillie-Grohman, 7s. 6d. net; *The Mind of the Artist*, by Mrs. Laurence Binyon, 3s. 6d. net. (Chatto & Windus.)
- Bristol Charters*, by John Latimer, 7s. 6d. net. (W. C. Hemmons, Bristol.)
- Der Schmuck*, by Dr. E. Bassermann-Jordan, 5 Mks.; *Meister der Graphik*, Part II., by Max Geisberg, 18 Mks. (Klinkhardt & Biermann, Leipzig.)
- The Fables of Æsop*, illustrated by Edmund Dulac, 42s. net. (Hodder & Stoughton.)
- Relics and Memorials of London City*, by J. S. Ogilvy, 25s. net. (Geo. Routledge & Sons.)
- Arts and Crafts of Ancient Egypt*, by W. M. Flinders Petrie, D.C.L., F.R.S., etc., 5s. net. (T. N. Foulis.)
- The Sculptures of Chartres Cathedral*, by Margaret and Ernest Marriage, 12s. net. (Cambridge University Press.)
- Manuscript and Inscription Letters*, by Edward Johnston, illustrated by A. E. R. Gill, 3s. 6d. net. (John Hogg.)
- John Hoppner, R.A.*, by Wm. McKay and W. Roberts, 5 gns. (G. Bell & Sons.)







LADY MACKINTOSH

ALLAN RAMSAY

(in the possession of P. Berney Ficklin, Esq.)







ONE unusually interesting and a number of minor picture sales were held during December. Two occurred

on the same day (2nd), one in London, which need not detain us, and the other at the residence of the late Mr. S. Campbell Cory, J.P., of Cranwells, Bath, under the auspices of Messrs. Bruton, Knowles & Co. The pictures were all by

modern artists, and included:—E. Blair Leighton, *God Speed*, 40 in. by 60 in., signed and dated 1900, in which year it was exhibited at the Royal Academy, and of which a large photo-engraving was published in 1901, 270 gns.—Mr. Cory is said to have paid £450 for this picture; T. Faed, *Morning*, 28 in. by 21 in., signed and dated 1888, and exhibited at the Royal Academy of 1889, 74 gns.; T. Sidney Cooper, *A Welsh Hillside and Sheep*, 27 in. by 19 in., signed and dated 1853, 88 gns.; C. E. Hallé, *An Invocation*, 40 in. by 48 in., £57—this is said to have cost Mr. Cory £300; and Henry Woods, *A Venetian Scene*, 27 in. by 18 in., signed and dated 1877, 65 gns.

Messrs. Christie's first December sale (4th) consisted of the collection of modern pictures of the British and Continental Schools of the late Mr. John Dickinson, of Park House, Sunderland, among which were the following:—Two by R. Beavis, both exhibited at the Royal Academy of 1883, and each inspired by incidents in the campaign of Sir John Moore, 1808-9, *The 10th Hussars Keeping the Fords of the Esla*, 94 gns.; and *The Retreat to Corunna*, 85 gns.—both pictures 33 in. by 49 in.; Vicat Cole, *The South Downs*, 23 in. by 37 in., 1853, 130 gns.; T. S. Cooper, *A Group of Seven Cows by the Edge of a Stream*, 29 in. by 45 in., 1875, 138 gns.; three by Sir John Gilbert, *The Crusaders*, 28 in. by 47 in., exhibited at the Royal Academy of 1876, 110 gns.; *The Raiders*, 35 in. by 47 in., 1881, 180 gns.; and *The King's Banner*, 27 in. by 36 in., 1879, 142 gns.; J. F. Herring, sen., *A Stable Yard*, with horses, pigs, and ducks, 21 in. by 30 in., 1846, 90 gns.; two by B. W. Leader, *Streatley-on-Thames*, 26 in. by 44 in., 1882, 135 gns.;

and *Sunset after Rain*, 19 in. by 29 in., 1882, 115 gns.; J. Linnell, sen., *The Piper*, 27 in. by 38 in., 1872, 165 gns.—this is the picture mentioned on page 281 of the second volume of A. T. Story's *Life of John Linnell* as one for which Mr. White, the picture-dealer, paid the artist £700; D. Maclise, *The Play Scene in Hamlet*, 19 in. by 35 in., exhibited at the Old Masters, 1875, 150 gns.; and two by E. Verboeckhoven, *Ewes, Lambs, and Goats near the Coast*, 28 in. by 39 in., 1867, 165 gns.; and *Ewes, Lambs, and Dogs*, on panel, 36 in. by 27 in., 1864, 145 gns. On the following Monday (Dec. 6th) a set of eight portraits of politicians, by Phil May, 1902, brought 48 gns.; and a picture by Sir J. E. Millais, *Queen Elgiva torn from her Attendants*, 47 in. by 61 in., exhibited at the Royal Academy, 1847, sold for 105 gns.—at the J. H. Mann sale of 1871 this realised 170 gns.

At Messrs. Foster's on December 8th a picture by W. Van Beyerens, *Fruit, Pie, and Utensils on a Table*, sold for 110 gns.

The chief sale of the month consisted of the collection of family portraits of the Early English School and works by Old Masters, the property of the late Earl of Sheffield. Much might be written concerning the many interesting features of this sale, and of the keen demand for genuine old portraits which have remained in the family ever since they were painted, which, in some cases, extends to over three centuries. The first Earl of Sheffield—John Baker Holroyd—was the intimate friend and executor of Edward Gibbon, the historian, and the third Earl dying *s.p.* the title passed to Lord Stanley of Alderley, a descendant in the female line of the first Earl. During the late Earl's lifetime a few of the family portraits had been sold—the Reynolds portrait of Gibbon was bought by the Earl of Rosebery, whilst Hoppner's portrait of Queen Caroline, and Walton's engraved portrait of Gibbon, were sold at Christie's in June, 1906. The sale comprised family portraits of the Bakers, the Spekes, the Norths (Earls of Guildford), and others who became connected by marriage with the family ennobled in 1781 in the person of John Baker Holroyd.

Taken in the order of sale the more important lots were:—Drawings: *John, 1st Earl of Sheffield*, in blue coat, buff breeches, white vest and stockings, small whole length, 37 in. by 26 in., in pastel, probably by

R. Cosway, 70 gns.; John Downman, *Maria Josepha and Louisa Dorothea Holroyd*, daughters of the 1st Earl, when children, in white dresses and black hats, 8½ in. by 7 in., 1780, 290 gns.; and *Frederick, 2nd Earl of Guildford*, in dark coat with white stock, 8 in. by 6½ in., 1780, 48 gns.; H. Edridge, *George, 2nd Earl of Sheffield*, and his sister, *Anne Frederica*, when children, seated in a landscape, 13½ in. by 10½ in., 1809, exhibited at the Royal Academy, 1810, 46 gns.; P. Casteels, *Poultry, Game and Wild Birds*, a set of four panels, for mural decoration, 69 in. by 71 in., 250 gns.; and another by the same, *A Garden Scene*, with a peacock, pheasants, poultry and dog, 51 in. by 62 in., signed and dated 1736, 55 gns.

Portraits by unknown artists:—*Sir George Speke*, of Haywood, in dark dress and cap, with white ruff and gold chains, on panel, 16 in. by 15 in., dated 1563, and inscribed "ætatis suæ 30," and with the Speke and Luttrell arms quartered, 60 gns.; *Miss Broughton*, of Owlbury, when a child, in red dress with white sleeves, holding a pink, red coral necklace, and wearing a cameo set in enamel gold border, on panel, 25 in. by 18 in., dated 1586, 250 gns.; *Sir George Speke*, created K.B. at the Coronation of James I., July 25th, 1603, in rich red and white dress with lace collar and cuffs, 36 in. by 29 in., 90 gns.; *Lady Speke* (née Philippa Rowswell), in embroidered black and white dress, large lace ruff, jewelled chains, holding a ring and book, on panel, 36 in. by 29 in., dated 1592, 240 gns.—this portrait is probably the work of Isaac Oliver, more famous as a miniaturist than as a painter in oils; two of *George Speke* (died 2nd January, 1753), of Dillington and White Lackington, the earlier a Lely-like portrait painted about 1700, in blue dress and wig, resting his arm on a pedestal, 42 in. by 39 in., 95 gns.; and one painted about 1720-30, in brown gown and cap, 30 in. by 22 in., 75 gns.; *Mrs. Elizabeth Speke*, daughter of Robert Pelham, of Compton Valens, and second wife of John Speke, in blue dress with red robe, 49 in. by 39 in., 95 gns.; *Miss Dorothy Baker*, afterwards wife of Isaac Holroyd, in blue dress, 49 in. by 39 in., 85 gns.; *Isaac Holroyd*, father of John, 1st Earl of Sheffield, in mauve coat with gold braid and buttons, powdered wig, 29 in. by 24 in., 130 gns.

One of the anonymous portraits was by many considered as the work of Gainsborough, *Francis, 1st Earl of Guildford*, in red coat with white stock and wig, in an oval, 29 in. by 24 in., 440 gns. By known artists there were: Sir W. Beechey, *Lucy, Countess of Sheffield, second wife of the 1st Earl*, in white dress with yellow sash, 49 in. by 39 in., 75 gns.; Sébastien Bourdon, *Jean Baptiste Colbert, the Celebrated French Minister of the Time of Louis XIV.*, half-figure, in black velvet dress, sleeves slashed with white, falling white lace collar, long black hair, 40 in. by 33 in., signed, exhibited at the Old Masters, 1884, as by Ph. De Champagne, 520 gns.; F. Cotes, *Abigail Way, first wife of the 1st Earl of Sheffield*, in blue dress with yellow sash, standing in a landscape, 93 in. by 57 in., 470 gns.; W. Dobson, a pair of whole-lengths, *Charles I.*, in robes trimmed with ermine, and wearing the Order

of the Garter, and *Henrietta Maria*, in crimson dress with jewels, standing by a table on which are her crown and a vase of flowers, 84 in. by 50 in., 640 gns.; T. Hickey, *John, 1st Earl of Sheffield*, in pink dress, resting his arm on a pedestal, and *Colonel Ridley*, in green coat with black hat, holding a book, two whole-lengths on one canvas, 93 in. by 57 in., 155 gns.; two by J. Hoppner, *Anne, daughter of Frederick, Earl of Guildford, third wife of 1st Earl of Sheffield*, in white dress with short sleeves, blue riband in her hair, 49 in. by 39 in., 2,800 gns.; and *Thomas, 2nd Earl of Chichester*, in blue coat with brass buttons, 30 in. by 25 in., 180 gns.; T. Hudson, a companion pair of portraits of *Edward Gibbon*, in brown dress with white cravat and wig, and *Mrs. Edward Gibbon* (née *Judith Porten*), in white dress with blue bows, holding a book, a lamb by her side, 49 in. by 39 in., 120 gns.; *Anne, daughter of William Peere Williams, and third wife of George Speke, of Dillington*, in white satin dress with jewels and pink bows, 50 in. by 40 in., 170 gns.; and *Sarah, daughter of William Ellwood, wife of John Holroyd*, in blue dress, 49 in. by 40 in., 68 gns.; John Jackson, *Harriet, daughter of Henry, Earl of Harewood, wife of George, 2nd Earl of Sheffield*, in brown dress with large white hat and feathers, 36 in. by 28 in., exhibited at the Royal Academy, 1828, and engraved by Dean, 230 gns.; A. Kaufmann, *John, 1st Earl of Sheffield*, in slashed doublet with Vandyke collar and large hat, holding his sword, 93 in. by 56 in., engraved by J. R. Smith, 1779, 165 gns.; Sir T. Lawrence, *Francis, 4th Earl of Guildford*, in dark coat and white vest, 30 in. by 25 in., 105 gns.; and another of the same, in blue coat and buff breeches, seated, holding a snuff-box, 50 in. by 40 in., 190 gns.; Lady K. A. North, *Lady Anne North, third wife of 1st Earl of Sheffield*, in pink dress, standing in a landscape, holding a basket of flowers, 93 in. by 59 in., signed and dated 1779, 110 gns.—this signature reveals the existence of a hitherto unknown artist of the Early English School, and one who may be ranked with Angelica Kaufmann; N. Maes, *Portrait of a Gentleman*, in brown dress, with white sleeves and crimson cloak, long wig, right hand resting on the head of a dog, 44 in. by 35 in., 920 gns.; F. Pourbus, a companion pair of portraits of a gentleman in grey dress, with gorget and lace collar, and a lady in dark dress, with lace ruff and cuffs, holding her fan, on panel, 42 in. by 31 in., 580 gns.; A. Ramsay, *Anne, Countess of Guildford, daughter of George Speke, of White Lackington*, in pink dress with lace fichu, 29 in. by 24 in., 270 gns.; three by Sir J. Reynolds, *John, 1st Earl of Sheffield*, in robes as a peer, on panel, 30 in. by 25 in., exhibited at the Royal Academy, 1788, and engraved by J. Jones and S. W. Reynolds, 850 gns.; *Miss Margaret Faure, daughter of Henry Faure, and his wife Martha Baker*, in blue dress and pink cloak lined with ermine, gauze veil, and strings of pearls, 30 in. by 25 in., painted in 1759-60, 520 gns.—the artist received 30 gns. for this portrait; and *Frederick, 2nd Earl of Guildford*, in red dress with the Riband and Star of the Garter, 36 in. by 36 in., 205 gns.; two by



## In the Sale Room

George Romney, *John, 1st Earl of Sheffield*, in red coat and green vest, 30 in. by 25 in., 500 gns.—this was painted about 1776; and *George, 3rd Earl of Guildford*, in red coat, white vest, and breeches, holding his hat in his hand, 50 in. by 40 in., 620 gns.; P. Van Somer, *Henry, Prince of Wales, son of James I.*, in pink dress embroidered with gold braid, lace ruff, and cuffs, 50 in. by 43 in., 210 gns.; and F. Zuccherò, *Queen Elizabeth*, in richly embroidered white dress, with lace ruff and head-dress, holding her fan in her right hand, on panel, 43 in. by 33 in., 500 gns.

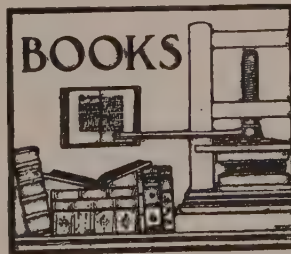
The 126 lots which comprised the Sheffield sale realised a total of £16,727 14s. The remaining portion of the day's sale was made up of various properties, among which were the following drawings:—D. Gardner, *Three Children playing with a Dog*, pastel, 31 in. by 22 in., 450 gns.; and J. Russell, *Sir Richard Glode of Orpington*, in naval uniform, with powdered hair, 23 in. by 17 in., 260 gns.; and the following pictures:—Dutch School: *Portrait of a Gentleman* (said to be Richard Cromwell), in dark cloak with white lace collar and flowing hair, on panel, 28 in. by 23 in., 265 gns.; Sir W. Beechey, *Fast Friends*, a little girl in brown frock and large grey hat, seated, holding a pet rabbit on her lap, 30 in. by 25 in., 270 gns.; Richard Cosway, *Mary Anne, daughter of the Hon. John Monckton, and wife of Sir George Pigot, 3rd Bart.*, in white dress with gold sash, seated at a table on which are some books, and holding a letter, 50 in. by 40 in., 140 gns.; Sir J. Reynolds, *George Ashby, of Haselbeech, Northamptonshire*, in red coat, vest and breeches, carrying his hat under his left arm, 50 in. by 40 in., engraved by A. N. Saunders, 1876, 650 gns.; Sir P. Lely, *Miss Hannah Waring, wife of George Ashby, of Quenby Hall, Leicestershire*, in brown dress with blue scarf, seated in a landscape, 50 in. by 40 in., 190 gns.; and Rembrandt, *Portrait of an Oriental Prince*, in gold brocaded tunic, grey cloak lined with fur, and large white and gold turban with an aigrette, 59 in. by 48 in., 680 gns.

A passing reference only need be made to the sale of the finished and unfinished oil paintings of the late Mr. William Powell Frith, R.A., at his residence (by Messrs. Phillips, Son & Neale) on December 13th. The collection of modern pictures and water-colour drawings of the late Mr. Percy Arden, of the Albany and Sussex Square, Brighton, was dispersed at Christie's on the same day, but included nothing of importance. On the Thursday (Dec. 16th) Messrs. Robinson, Fisher & Co. sold, from the Peel collection, Sir T. Lawrence's three-quarter-length portrait of *Robert Southey, the Poet*, in brown coat, with white collar and black cravat, seated in an open landscape, his note-book resting on a ledge by his right hand, 56 in. by 44 in., 780 gns.—this portrait was exhibited at the Royal Academy of 1829, and again with the Peel heirlooms at Messrs. Graves's Galleries, May-July, 1908.

The concluding Saturday (Dec. 18th) sale of the year was made up of the ancient and modern pictures of Sir Charles M. Wolseley, of Wolseley Hall, Stafford, of Mrs. Downing Fullerton, of Purley Park, Reading, and

other properties. The first-named collection included a pair of pastels by J. Russell, *Sir William Wolseley, 6th Bart.*, in crimson coat, with powdered hair, holding his hat in his right hand, and *Lady Wolseley*, in blue dress with lace trimming, holding a book, 34 in. by 28 in., 1778, 800 gns. The different properties included the following drawings:—D. G. Rossetti, *Portrait of Mrs. Morris*, 22 in. by 17 in., chalk, 1874, 48 gns.; G. J. Pinwell, *A Country Walk*, 15 in. by 22 in., dated 1871, and exhibited at the Old Water-Colour Society, 1871-2, 110 gns.; and two by J. Downman, *Portrait of Mrs. G. L. Way*, in white dress with blue sash and white head-dress, 8 in. by 6½ in., 180 gns.; and the companion *Portrait of G. L. Way*, in blue coat and white vest, 38 gns., both dated 1783. The pictures included:—E. M. Wimperis, *The Way Across the Marsh*, 23 in. by 35 in., 1892, 88 gns.; D. Farquharson, *Aberfeldy*, 47 in. by 71 in., 1891-2, 110 gns.; J. Stark, *Woody Landscape*, with peasants by a stream in the foreground, flour-mill on the left, 36 in. by 52 in., 195 gns.; Clouet, *François de Coligny, Seigneur d'Andelet*, in black velvet dress and cap, on panel, 9¼ in. by 6¾ in., 100 gns.; Lucas de Heere, a companion pair of portraits of *René de Batarnay, Comte de Bouchage*, in black tunic with white sleeves and black hat with feather, and *Isabelle de Savoye, Comtesse de Bouchage*, in black dress with white sleeves and black head-dress, a pair, on panel, 6½ in. by 5¼ in., 490 gns.; and Early British School, *Portrait of a Lady*, in white dress with pink sash and white cap, seated, with her daughter beside her, 50 in. by 38 in., 290 gns. On Monday, December 20th, only one picture reached three figures: A. Van der Neer, *A Conflagration in a Dutch Town*, on panel, 13 in. by 16 in., 110 gns.

REFERRING again to Messrs. Sotheby's sale of November 1st, it is strange that *Charlotte Brontë's*



*Bible of 1612*, containing her autograph signature on the fly-leaf, should have realised no more than £5 17s. 6d. Perhaps it was thought by some that the signature was not genuine, but if so, they were probably mistaken,

and in that case must have missed much. The first edition of *The Ingoldsby Legends*, 3 vols., 1840-42-47, made £15 (orig. cl.), the first volume belonging to the earliest issue, and therefore having the misprint "Ralph" for "Robert" on page 81, and page 236 blank, a point worth remembering, as it affects the value considerably; Dorat's *Les Baisers*, 1770, 8vo, the earliest issue having the faulty pagination in the first leaves of the "Poème du Mois de Mai," realised £27 (mor. ex., large paper); La Fontaine's *Contes et Nouvelles en Vers*, 2 vols., 1762, with six of the plates *découvertes*—a most unusual number—£50 (mor., g.e.); and the *Heptaméron* of

Marguerite de Navarre, 3 vols., 8vo, 1780-81, with the usual imprint "Berne, chez la Nouvelle Société typographique," £21 10s. (mor., g.e.). Collectors of books by Oscar Wilde may be interested in the following recital. Each volume belonged to the first edition, and was "as issued," clean and perfect:—*Lord Arthur Savile's Crime*, 1891, 21s.; *The Picture of Dorian Gray*, n.d., 14s., and another copy on large paper, £3 7s. 6d.; *Intentions*, 1891, 26s.; *Lady Windermere's Fan*, 1893, £2 10s.; *Salomé, Drame en un Acte*, 1893, £2 12s.; the first English edition of the same, with illustrations by Beardsley, 1894, £4, and another copy on Japanese paper, £5 5s.; *A Woman of No Importance*, 1894, £2, and another copy on large paper, £5 2s. 6d.; *De Profundis*, 1905, 12s., and another copy on Japanese vellum, £2; *The Importance of being Earnest*, 1899, 14s., and another copy on large paper, £2 16s.; *An Ideal Husband*, 1899, £2 10s.; *The Ballad of Reading Gaol*, a presentation copy on Japanese vellum, 1898, £3 5s.; *The Happy Prince*, 1888, 30s.; and another copy on large paper, £4 4s.; two copies of *Ravenna*, the Newdigate Prize Poem, 1878, 18s.; and two copies of *The Harlot's House*, 1904, one belonging to the Édition de Luxe, 24s., and the other to the Édition de grand Luxe, 32s. The collected edition of Wilde's works, 14 vols., 1908, one of eighty copies on Japanese vellum, sold for £18 10s. (vell., t.e.g.).

Some of the best books sold during the earlier part of November comprised the work by Anicius Boethius, entitled *De Consolatione*, printed at Nuremberg by Koberger in 1476, folio, £10 5s. (old mor.); Goldsmith's *The Good Natured Man*, 1st edition, 1768, 8vo, with the half-title and epilogue, £38 (unbd. and entirely uncut, hence the price paid for it); *The Ibis*, from vol. iii., 1861, to the ninth series, vol. ii., 1908, with Jubilee Supplement, together 49 vols., £26 (hf. mor.); Masson's *Cavaliers de Napoléon*, 1895, 4to, a Japanese paper copy with duplicate plates in bistre, £16 10s. (mor. ex.); *Les Œuvres de Molière*, 6 vols., 8vo, 1773, £15 (old cf.); Goldsmith's *Vicar of Wakefield*, the first or Salisbury edition, 2 vols., 1766, 8vo, £105 (contemp. cf., slightly damp stained); Lord Lilford's *Birds of the British Islands*, 2nd edition, 7 vols., 1891-97, roy. 8vo, £46 (hf. mor., plates and text mounted on guards); Booth's *Rough Notes*, 3 vols., 1881-87, atlas 4to, £11 15s. (hf. mor.); Redouté's *Les Roses*, 3 vols., 8vo, 1835, £10 5s. (hf. mor.); and an extra illustrated copy of Walpole's *Anecdotes of Painting*, 5 vols., impl. 8vo, 1826-28, £69 (mor.).

The library of the late Mr. Frederick Hendriks, of Vicarage Gate, Kensington, sold at Sotheby's on November 11th and 12th, was chiefly remarkable for the large number of extra-illustrated books comprised in it. The prices realised for these were not high, interesting though many of the works undoubtedly were, the reason being that the inserted matter was rarely of much importance, however useful it may have been to elucidate the text. Thus, the extra-illustrated copy of Tuer's *Bartolozzi and his Works*, 2 vols., 1882, realised but £8 10s., although there had been added no fewer

than 160 examples of the work of Bartolozzi and his school, as well as a number of autograph letters. There are, of course, many prints by Bartolozzi, as also of his pupils, which are worth singly a great deal more than £8 10s., and it will be apparent that the collection formed by Mr. Hendriks was not of any particular interest from a commercial point of view. The same remark applies to Charles Babbage's *Passages from the Life of a Philosopher*, 1864, 8vo, fortified with a large number of autograph letters, £3 17s. 6d., to the *Bibliotheca Anglo-Poetica*, that descriptive and valuable catalogue of a large collection of Early English Poetry, which the collector of the present day sighs for, usually in vain, illustrated by the insertion of portraits, specimen leaves of books, autograph letters, and other miscellanea, £6 5s., and to Faulkner's *History and Antiquities of Kensington*, 1820, 4to, with its added views and portraits and letters of Kensington celebrities, £5 (large paper, hf. mor.). These three works are taken at random from among many others of a similar character, and afford a very good idea of their general importance. Even *Hamerton's Landscape*, extra illustrated with original drawings by Claude Lorraine, David Wyck, and other artists, sold for no more than £4 15s. The drawings were distinctive and apparently genuine, at least for the most part, but of little or no comparative interest. Extra illustrating, or "grangerizing," as it is sometimes called, is a seductive, but when carried to its logical conclusion, a prolonged and costly pursuit, and Mr. Hendriks did well to limit his activities. The illustrated "Clarendon and Burnet" formed by Mr. Sutherland, of Gower Street, and now in the Bodleian Library, occupied that gentleman for about forty years, and is known to have cost at least £12,000. It contains nearly nineteen thousand drawings and prints. Life is too short for such enterprises as this.

Among the books of a general character in Mr. Hendriks's library the following are most prominent:—*The Assurance Magazine*, vols. 1 to 33, and a number of odd volumes and parts, 1851-98, £45; the *Revelationes Sanctæ Brigittæ*, printed at Nuremberg by Koberger in 1521, folio, £12 15s. (mor., g.e.); Braun's *Civitates Orbis Terrarum*, vols. 1 to 5, Cologne, 1572-99, folio, £5 12s. 6d. (mor.); *Horæ Beatæ Mariæ Virginis, a lusaige de Nantes* (Almanack, 1515-30), with small painted capitals and four woodcuts inserted, Paris, Simon Vostre, 8vo, £13 5s. (old cf.); Lord Napier's *Description of the admirable Table of Logarithmes*, 1618, 8vo, £13 10s. (old cf.); and in addition to a considerable number of Tracts on Trade and Economics, which as usual realised good prices, Peele's *Patheway to Perfectness*, with the portrait mounted and repaired, 1569, folio, £6 5s. (old cf.). The library was catalogued by Messrs. Sotheby in 634 lots, and realised the substantial sum of £1,436. Messrs. Puttick & Simpson's sale of November 18th and 19th was of almost exactly the same dimensions, so far as bulk was concerned, but the total amount realised was much less (£838). The only books in this collection which it is necessary to mention are *The Progress of a Midshipman*, comprising title and 7 large coloured



etchings by George Cruikshank, 1821, 4to, £24 (cf.); the first edition of *The Brandenburg Liturgy*, 1533, and *Catechismus Oder Kinder Predig.*, 1533, the two bound together, folio, £11 10s. (orig. stamped leather; Lord Amherst's copy in modern morocco realised £22 10s. in March last); a series of 17 vols. of the *Works of Piranesi*, Paris and Roman impressions, 1761-83, folio, £38; and Shelley's *St. Irvyne*, 1st ed., 1811, 8vo, £30 (mor. ex.). These were good and important books of their kind, and the same may be said of a number of others sold by Messrs. Hodgson & Co. on November 24th and two following days. On that occasion the first edition of the first series of Scott's *Tales of my Landlord*, 4 vols., 1816, realised £110 (orig. bds. with labels); *Ars Moriendi*, 15 leaves, small 4to, 1514, £19 10s. (modern mor.); Cramer's *Papillons Exotiques*, 5 vols., 1779-91, 4to, £15 15s. (old cf.); Dante's *Divina Commedia*, with Landino's Commentary, Venice, 1497, folio, £17 (bds.); Goldsmith's *The Haunch of Venison*, 1st ed., 1776, and some other pieces in one volume, £18 (hf. bd.); Keats's *Endymion*, 1st ed., 1818, with both the one and the five line leaves of errata, £12 15s. (hf. cf.); the first 1,000 numbers of the *London Gazette* (the first 40 were published as *The Oxford Gazette*), in 50 vols., small folio, £21 10s. (hf. cf.); Marston's *Tragedies and Comedies*, the first issue of the first edition, 1633, 12mo, £13 (old cf.); and the *Speculum Humanæ Salvationis*, printed at Augsburg in 1467, folio, £98 10s. (russ., g.e.). An illuminated *Book of Hours*, which may have been written for Charles VIII. of France, sold for £180, and another of less interest, on 97 leaves of vellum, for £60. With regard to *Tales of my Landlord*, previously mentioned, it may conveniently be pointed out that it is only the original issue of the first series which realises a large sum like that named, and even then only when it is in the original boards as issued. The second and third series, 1818-19, in 8 vols., 8vo, bring no more than about 21s., and the fourth series, 4 vols., 1832, about the same, even when all are in the original boards and uncut.

A large and important collection of works illustrated by Thomas and John Bewick formed part of the library of the late Mr. J. M. Marshall, of Wallingford; but, as might have been expected, the prices realised were not high. The fact is that works illustrated by the Bewicks have been steadily declining in value for some years. We mention a few of the prices realised at this sale as a guide to the general position of affairs:—*Select Fables*, 1820, imperial paper, £5 (orig. bds. with the label); another copy on royal paper, nearly uncut, £1 1s.; *General History of Quadrupeds*, 1st ed., 1790, on royal paper, £4 18s. (mor. super extra); the same on ordinary paper, £4 (orig. bds., uncut); the fourth edition of the same on royal paper, 1800, 8s. (orig. bds.); the fifth edition of the same on imperial paper, 1807, 16s. (orig. bds.); *History of British Birds*, 1st ed., on imperial paper, 2 vols., 1797-1804, £4 17s. (cf., g.e.). Time was when a similar copy on small paper would have realised as much. Mr. Marshall's library was a good one, despite the fall in some of the prices, the 317 lots in the catalogue realising £941. Another

collection, catalogued in practically the same number of lots, realised £674 on November 26th, and although it was not of the same importance, a number of interesting and well-known books changed hands. Sir J. B. Burges's *Birth and Triumph of Love*, 1796, 4to, with plates from the designs of the Princess Elizabeth, realised £5 5s. (mor., g.e.); and an unusually fine copy of *The Vicar of Wakefield*, with coloured plates by Rowlandson, 1817, roy. 8vo, no less than £38 10s. This copy was in the original boards as issued, and as clean as when it left Ackermann's warehouse nearly a hundred years ago. Among other good prices realised were the following:—Havell's *Noblemen's and Gentlemen's Seats*, 20 coloured aquatint plates only, 1815-23, folio, £17 (in 2 parts); *Portraits des Grands Hommes, Femmes Illustres et Sujets Mémorables de France*, containing 191 portraits and plates in colours, Paris, 1792, 4to, £30; a clean copy of Rowlandson's *Loyal Volunteers of London and Environs*, with 87 coloured plates, 1799, 4to, £24 10s., and a number of works recently issued by the Roxburghe Club to its members. As these very seldom occur for sale, we give a list of them for future guidance. They were, in order of date, *The Buke of John Maundeville*, 1889, £10 15s.; *Memoirs of Thomas, Earl of Ailesbury*, 2 vols., 1890, £5; *Le Pelerinage de la Vie Humaine*, 1893, *Le Pelerinage de l'Ame*, 1895, and *Le Pelerinage de Jesus Christ*, 1897, together 3 vols., 4to, all edited by Dr. Stürzinger and illustrated, some plates being in gold and colours, £33 10s.; *The Pilgrimage of the Life of Man*, 1905, £3 10s.; *Titus and Vespasian, or the Destruction of Jerusalem*, 1905, £3 12s.; and Randle Holme's *Academy of Armory*, vol. ii., 1905, £6 15s. All these Roxburghe books were bought by Mr. Quaritch.

The last sale of November was held at Sotheby's on the 29th and 30th, and from that time to the end of the working part of December a very large number of important and valuable books changed hands. On December 3rd Messrs. Hodgson sold what some of the newspapers have called a "freak" book—a Spanish edition of *Don Quixote* in 2 vols., small folio, printed throughout on cork in Gothic letter, with a woodcut portrait of the author, and some of the large initials illuminated by hand. As this work has only recently been published (*i.e.*, in 1909), it may be regarded as doubtful whether no more than six copies were printed, as is commonly believed. At any rate this one realised but £10, and from a monetary point of view, considering also the modernity of the work and the risk of further copies making their appearance at any moment, the price realised seems to have been high enough. To refer, however, to Messrs. Sotheby's sale of November 29th and following day, which comprised "the Library of a Baronet" and other properties, the first thing noticeable is a remarkable collection of books printed by or relating to Etienne Dolet, who was burnt as a heretic at Lyons in 1546. The late Chancellor Christie wrote his history, and also compiled a bibliography of his works. This collection, embracing lots 94 to 138 in the catalogue, was sold *en bloc*, and realised £153, though many other books sold proportionately for much larger amounts.

Thus, the *Fabule* of Æsop, printed at Basle in 1501, folio, fetched £33 10s. (vell.); 25 vols., 8vo, of the exploits of *Amadis de Gaule*, printed at Paris and Lyons between 1557 and 1615, £29 (old French mor.); Baif's *Œuvres en Rime*, 1572-3, 8vo, £26 (mor. ex.); Blarrorivo's *Opus de Bello Nanceiano*, 1518, folio, £23 (mor. ex.); Champier's *Croniques des Hystoires des Royaulmes D'Austrasie*, printed at Lyons about 1510, folio, £56; and another edition printed at Paris in 1516, folio, £34 (mor., g.e.); *Les Œuvres d'Alain Chartier*, 1529, small 8vo, £30 10s. (old mor.); Gringore's *Les Folles Entreprises*, 1505, 8vo, the earliest of the two issues of this date, £70 (mor., g.e.); and the same author's *Heures de Nostre Dame*, in verse, 1525, 4to, £71 (mor. ex.). This list will give some idea of the kind of books forming the Baronet's library, and when it is said that some 370 lots realised about £3,000, its importance will be accepted without much question. To describe this sale properly, as it deserves, would occupy far more space than is available. Subscribers to AUCTION SALE PRICES will find it set out there.

On December 9th and 10th another very important collection of books was sold at Sotheby's, 479 lots realising on this occasion £3,549, an amount to which a number of illuminated manuscripts largely contributed. So far as the printed books were concerned it is necessary to mention in the first place, as they were by far the most important, several very interesting works classed as *Americana*. These comprised Edward Bland's *Discovery of New Brittain*, a small 4to tract of 12 pages printed in 1651, containing the frontispiece of "Indian Wheat" and "An Indian Lay," and also the extremely rare folding map of "Virginia discovered to ye Hills," £200 (unbd.); Saeghman's *Verscheide Oost-Indische Voyagien*, both the parts, with two engraved titles, portraits and maps, Amsterdam (1663-70), 4to, £21 (old cf.); *The Pennsylvania Packet or the General Advertiser*, from January 2nd to December 29th, 1781 (five numbers missing), folio, £7 10s. (hf. cf.); Beauchamp Plantagenet's *Description of the Province of New Albion*, 1648, 4to, £125 (unbd., stained); Castell's *Short Discoverie of the Coasts and Continent of America*, 1644, 4to, £21 10s. (unbd.); Bullock's *Virginia Impartially Examined*, 1649, 4to, £22 10s. (unbd.); Savage's *Account of the late Action of the New Englanders*, 1691, 4to, an extremely rare pamphlet of 8 leaves, £86 (unbd., soiled); Palmer's *Impartial Account of the State of New England*, 1690, 4to, and a number of others of comparatively little interest, including a large number of tracts bound together. Lots 98 to 166 inclusive comprised a collection of works by Dickens belonging to Mr. C. E. Stewart. This was sold *en bloc*, and realised £140, while Wordsworth's *Lyrical Ballads*, 1798, 8vo, made £27 (orig. bds.); Miss Burney's *Evelina*, 3 vols., 1778, 8vo, £20 10s. (hf. cf.); and Nichols's *History of Leicestershire*, vol. 3 (only), 1800-4, folio, £38 10s. (hf. cf.). This third volume is the scarcest of the four which make up the complete work (1795-1815), as most of the copies were destroyed by fire.

THOUGH Messrs. Christie, Manson & Woods opened their rooms for the present season in the last week in November, it was not until December 10th that a really important collection of art objects appeared for sale, the collection consisting of old French furniture, the property of Mrs. Downing Fullerton, old English furniture, the property of Mr. H. W. L. Way, and some fine Chinese porcelain and art objects from other sources. Early in the sale a set of four old Chinese vases and covers and a beaker of the Ming dynasty, each of hexagonal shape, enamelled in green on a yellow and green trellis-pattern ground, from an anonymous source, realised £2,600. The following lot was an item of considerable interest, consisting of an oval-enamelled gold locket, English work, *temp.* James I. The locket, entirely covered with green translucent enamel, contained an original miniature, by Peter Oliver, dated 1621, and after some spirited bidding was knocked down for £861. Several fine pieces of furniture were sold, the *clou* of the sale being a Louis XVI. suite of nine pieces covered with Gobelins tapestry, which made £5,250. This suite had an added interest owing to the fact that it was presented by Marie Antoinette to Antony Morris Storer, Secretary of Legation at the French Court in 1783. Mention, too, must be made of a Louis XV. suite of nine pieces covered with Aubusson tapestry, at one time the property of the Marquis of Ailsa, for which £430 10s. was given.

Several fine pieces of Dresden porcelain appeared in a sale held at Christie's rooms on the 17th, while a Louis XVI. clock, by Lepine, in a superb ormolu case, went for £997 10s. Amongst the Dresden must be noted a group of lovers embracing with a harlequin at their feet on plinth encrusted with flowers, 6 inches high, which realised £420, and a pair of oval tureens, covers, and stands, finely painted with landscapes and Watteau figures, for which £399 was given.

A few good pieces of old silver were sold during the month, notably on the 8th, when the Hilton Price collection of early English spoons was dispersed. The high price of 820s. an ounce was given for a small Commonwealth goblet, just under 3 ounces in weight, and bearing the hall-mark for 1650, while 330s. an ounce was paid for a Charles II. porringer by George Gibson York, 1680, weighing 4 oz. 11 dwt. The spoons realised sums varying from £35 for a Commonwealth Apostle spoon to £3 for a seal-top spoon with provincial hall-mark. On the 1st a Commonwealth beaker, 4 oz. 13 dwt., made 510s. per ounce.

Messrs. Sotheby's rooms were occupied for three days during December with the sale of the collection of English coins formed by the late Mr. Thomas Wakley, editor of the *Lancet*, the 496 lots realising just short of £3,000.

At Messrs. Glendining's a group of five medals and decorations awarded to Colonel Nicolay made £66; a Field Officer's gold medal for the campaign in Java, 1811, went for £70; and a medal for Meeanee, 1843, realised £46. Mention, too, must be made of a George III. medal to Indian warriors—a medal of the highest rarity—for which £47 was given.





## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

**Books.**—Bell's "*Shakespeare*."—A1,423 (Wakefield).—Apparently you have only one volume, in which case the value is not more than 1s. or 2s.

**Audubon's "*Birds of America*," 1832.**—A1,409 (Manchester).—The value of each plate really depends upon how much of the work you possess. If you have the original folio edition with an incomplete number of plates, the value would be roughly 10s. per plate, but the perfect work of four volumes is of considerably more value in proportion.

**Works of Sir Walter Scott.**—A1,417 (Aalborg).—If your volumes of Scott are first editions, they are worth, judging from your description, about £7 or £8.

**Bible, 1824.**—A1,956 (Margate).—Unless the binding possesses any distinctive feature, your Bible is really of no commercial value.

**"*The Law of Nature*," 1796, etc.**—A1,661 (Bombay).—None of the books, of which you send copies of title-pages, are of any special value to a collector. As regards your old



ORIENTAL PLATE, ETC.

SEE REPLY TO A1,738, PAGE 132



CURIOUS CARVING SEE REPLY TO A1,483, PAGE 131

china, it is certainly impossible to judge the value without seeing either the objects themselves or, at least, good photographs of them.

**"Aesopics," 1668, and "The Surgeon's Mate," 1639.**—A2,272 (Brighton).—These two works are worth about £1 is. each, but the other volume you mention is of very little value.

**"Expository Notes on the New Testament," 1809.**—A1,620 (Thrapston).—Books of this class are almost unsaleable at the present day, and they possess little or no value.

**Bibles, 1683 and 1781.**—A1,510 (Ilford).—Your old Bibles are of no particular interest. The former is probably not worth more than £1, while the latter is only of very trifling value.

**"The Family Expositor," 6 vols., 1761-2.**—A1,518 (Bangalore).—Our remarks in reply to A1,620 (Thrapston) apply also in your case, and although your *Expositor* is evidently a more voluminous work, its desirableness is not increased thereby. It is practically of no value.

**Bell's "Weekly Messenger,"**—A1,569 (St. John's Wood).—Your fragment of this old newspaper is of no value.

**Coins.—Foreign.**—A1526 (Copdock).—Your rubbing denotes a base silver coin of Augustus William, Duke of Brunswick, 1714-31. It is, however, of no value.

**Bank of England Dollar, 1804.**—A1,572 (Cirencester).—This coin is very common. Specimens can be obtained from London dealers at 5s. to 6s. each.

**Engravings.—Bartolozzi Prints.**—A1,558 (Fin-don).—It is necessary to see your Bartolozzi subjects to value them definitely, but we give the following approximate prices of fine impressions for your guidance:—*Ceres*, in colours, £12 to £15; *Wisdom*, 30s.; *Jane, Countess of Harrington*, and *Children*, in brown, £25 to £30, in black slightly less; *Lord Thomas and Fair Annette*, in brown, £3. The remaining print is of very small value.

**"The Triumph of Virtue," in Colours, by Bar-tolozzi, after the Rev. W. Peters, R.A.**—A1,515

(Sheerness).—Your print in its present state is not worth more than £1 to 30s.

**Sporting Prints by R. G. Reeve, after H. Alken.**—A1,559 (Southfields).—So far as we can judge from your very vague description, the prints are worth £3 to £4 each.

**"Childhood's Companion" and "Boyhood's Reverie," by Samuel Cousins, after Constable.**—A1,493 (Forest Gate).—Your prints are the last state respectively of the well-known engravings of *Miss Peel* and *Master Lambton*. They are worth about £2 each.

**"The Chase," and "The Death," by Pollard.**—A1,538 (St. Helens).—Your coloured sporting prints should fetch from £5 to £6 each. The drawing is of a class for which there is no demand now, and its value is small.

**"The Angler's Repast" and "A Party Fishing," after G. Morland.**—A1,888 (Shortlands).—You do not say whether your prints are in colours or plain mezzotint. Presuming them, however, to be genuine old impressions in the latter state, the value of the pair is roughly about £50. Of course allowances must be made for any blemishes, faintness of impression, cut margin, or other faults, and this is why inspection is such a necessary preliminary to valuation. A fine pair of these subjects, in colours, would probably realise £150. *The Youthful Lounger*, by Bartolozzi, is worth about £1.

**"Griselda" and "Sanrha Panra," after C. R. Leslie.**—A1,891 (Levenson Street).—Your two engravings are of very small value.

**"General Elliott, Baron Heathfield of Gibraltar," by Earlom, after Sir J. Reynolds, and "Sir Hugh Palisser," by J. R. Smith.**—A1,874 (Naples).—These two portrait-engravings are worth about 30s. apiece, if not coloured. The *Maternal Love*, in brown, is worth £3 or £4. If printed in colours, however, it is worth considerably more.

**"A Cottage Girl," by E. Bell, after R. Westall, R.A.**—A1,605 (Montrose).—If your print is in fine condition, it is worth about 30s.



CURIOUS CARVING SEE REPLY TO A1,483, PAGE 131



**Furniture.—**  
**Sheraton Knife-**  
**Boxes.**—A1,583 (Lam-  
bourn).—The pair of  
knife-boxes according to  
design enclosed should  
fetch about six guineas.

**Seventeenth Cen-**  
**tury Oak Settee.**—  
A1,564 (Brierley Hill).—  
Your oak settee is con-  
temporary in design with  
the inscription, but it is  
impossible to say if it is  
really old from your  
sketch. If genuine and  
in good condition, it is  
worth from 15 to 20  
guineas.

**Jacobean Chairs.**  
—A1,563 (Bristol).—It  
is very difficult to give  
an opinion without a  
photograph or sketch,  
but old high-backed  
chairs of the Jacobean  
period, with simple car-  
ving, are worth approxi-  
mately 8 guineas each.  
On removing the leather  
upholstery you would  
probably find the cane  
seats and backs intact,  
but should this not be  
so, the chairs should be  
restored in antique style,  
that is, the cane work  
should be stained to give  
an old appearance.

**Furniture Polish.**  
—A1,572 (Nottingham).  
—Old oak furniture is  
usually kept in order by  
an application of linseed  
oil and beeswax, a preparation sold by most furniture dealers.  
There are numerous good polishes for mahogany, notably  
“Adams.” Destroying the glazed and highly polished appear-  
ance of furniture acquired by the constant use of modern polish  
is a more difficult matter, and important pieces should not be  
treated by an amateur. The surface requires exceptionally  
careful and skilled treatment, and the safest plan is to send  
such a piece to a  
proper furniture  
restorer, having  
first satisfied your-  
self that he is used  
to dealing with  
antiques.

**Italian Chair.**  
—A1,514 (Johan-  
nesburg).—We  
have seen several  
chairs similar to  
yours sold in  
London at about  
5 gns. each. They  
are usually de-  
scribed as Italian,  
of walnut-wood.  
There is appar-  
ently nothing in  
the photograph  
you send us to  
suggest that your  
chair is specially  
noteworthy, or  
why the enormous  
sum you mention



SIXTEENTH CENTURY PICTURE OF “THE DEATH OF ST. JOSEPH”  
SEE REPLY TO A1,603, PAGE 132

their age. They are certainly unique in character, and, we  
should say, more curious than valuable. (See illustrations on  
page 130.)

**Objets d’Art.**—**Picture on Glass.**—A1,565  
(Sanderstead).—Judging by your description, the picture is  
worth about 35s. to 40s.

**Roman Am-**  
**phora.**—A1,494  
(Salisbury).—  
Your sketch repre-  
sents a Roman  
amphora similar  
to others found  
in this country.  
They are not  
usually saleable at  
more than 30s. to  
£2. Your book  
and engravings  
appear to be of  
little value.

**Sèvres Plates.**  
—A1,484 (Sloane  
Square).—The  
fact of your plates  
being marked  
with interlaced  
l’s affords no clue  
to their value.  
They are probably  
quite modern,  
but, of course,  
it is necessary to



CANTON CARD TRAY

SEE REPLY TO A1,618, PAGE 132



see them to say definitely.

**Sèvres Plaque with Portraits.**

—A1,566 (Wiveliscombe).—Your plaque is evidently modern, and of no value to a collector. As furniture it should realise £4 or £5. The description of your patch box suggests a modern French piece that would sell for about 25s. The Sheffield snuffer and tray are worth about £1.

**Henry VIII. Cabinet.**

—A1,499 (Windsor).—Advertise your cabinet in THE CONNOISSEUR REGISTER. We could advise probable value from photographs.

**Canton Card-Tray.**—A1,618 (Higham Ferrers).—The porcelain card-tray of which you send photograph is evidently of Canton origin. The quality is apparently poor, and we should consider it to be quite a late (*i.e.*, 19th century) piece. As such it has no collector's interest, and the metal rim of European manufacture is not an improving feature. Probably about 10s. or 12s. would be the value as furniture.

**Pictures. — Sixteenth Century Altar-piece, "The Death of St. Joseph."**

—A1,603 (New York).—It is difficult even to correctly determine the "School" of a picture from a photograph, but from the imperfect means at our disposal, we should consider the painting of *The Death of St. Joseph*, which you believe to have been an old altar-piece, to be the production of an artist of the 16th century, and probably Spanish in origin. The work, however, is not exactly Spanish in type, but is a combination of the influence both of the cold, hard manner prevailing in that century in Flanders, and of the more inspired and more generously human spirit of Southern climes. It is possible that the unknown artist learned his craft in the realistic schools of the North, and improved—or sought to improve—his manner by further studies among the masters of Italy. The picture manifests, too, many signs of Iberian influence, chiefly in the outward expression and accumulated detail of its conception and arrangement. There is no doubt that the painting has passed through a certain amount of restoration, but on the whole it would appear to be in generally good condition.

**Pottery and Porcelain.**

—**"Parson and Clerk" Group.**—A1,544 (Cardiff).—See answer to A1,477 (Saffron Walden).—We cannot advise you what reserve to place on the group without seeing it. It depends upon whether it is an original. THE CONNOISSEUR REGISTER is a good medium for private sales.



OLD ENGLISH ROSEWOOD SETTEE

SEE REPLY TO A1,547, PAGE 131

**Oriental Plate, etc.**—A1,545 (Barbadoes).—Your coloured sketch may represent a plate of Chinese porcelain, or an English pottery plate with an Oriental design. It is not likely to be of much value, and it would be best to offer the two plates together if you can get in touch with a likely purchaser. Your black ware teapot and milk jug are not worth more than a few shillings apiece. As regards the two little vases, it is difficult to form an opinion from your sketch; but they appear to be modern, of no collectors' interest.

**Toby Jug.**—A1,533 (Bexhill-on-Sea).—An old Toby jug dated 1707 would be interesting and valuable to a collector; but we should prefer to see it before giving an opinion, as objects of this kind are much copied at the present day. Advertise your bookcase in THE CONNOISSEUR REGISTER, or send it to a local sale.

**Staffordshire Group of**

**Vicar and Moses.**—A1,477 (Saffron Walden).—Original examples of this quaint old Staffordshire group are valuable, but they must be distinguished from other specimens issued at different periods subsequently. These vary considerably in value, generally commanding from about £2 upwards. The group of a sailor on a chest of dollars is worth from 30s. upwards.

**Stone-Ware Plates.**

—A1,606 (West Southbourne).—Little value attaches to plates of this description, which were made in large quantities by several of the Staffordshire potters.

**Old English Jug.**

—A1,608 (Portsea).—Your old jug is worth about £2 10s.

**Oriental Plate, etc.**

—A1,738 (Hull).—It is difficult to arrive at an opinion from your photograph. The plate with a piece broken from the rim is Oriental, but in this condition unsaleable. The octagonal plate is also Oriental, but it is not fine, and it is not likely to exceed 10s. or 12s. in value. The jug and two bottles are probably of Flemish origin, and worth about £1. The portion of a tea-service is English, but not of special interest. Value about 30s.



ITALIAN CHAIR

SEE REPLY TO A1,514, PAGE 131



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Pears